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L.A. Dancers Swirl Blandly Past Video's Eye



Hollywood—This is the way the Palladium, Hollywood's ornate dancery, looks during the television show originating there on Wednesday nights and released by KTTV. Freddy Martin started the series—that's the Martin band in the photo—and Claude

Thornhill's band, now at the ballroom, is the unit currently seen on video screens. The equipment clutters the floor a little, but dancers don't seem to mind.

Record Companies Go All Out For Dixieland

New York—A full-fledged Dixie revival is in the works following the success of the two-beat platters etched for Columbia by Jimmy Dorsey. Although Dixie combos have been working pretty steadily in small clubs, hop or no hop, major recording companies haven't been inclined to give them much of a tumble aside from the slight flurry caused a year or more back by Pee-Wee Hunt's corned up sides for Capitol.

Success of the Dorsey discs, however, appears to have convinced wax house executives that two-beat is currently a good commercial commodity. Result is a bonanza for veteran jazzmen, who are being rushed into studios by platter houses anxious to cash in on anything that looks like a trend.

Columbia Has Jump

Columbia, of course, has a slight jump on the rest of the field, since they already have the Dorsey discs out. JD has established himself as the present leader of the pack. Columbia also has Phil Zito's New Orleans group under contract, although nothing by this combo has been released yet.

Decca has sent out a rush call for the onetime big man of commercial Dixie, Bob Crosby, and signed him to revive his Bob Cats on the Coral label. Several reissues of the old Bob Cats slicings already have been put out by Coral. New group will be built around a nucleus of veterans of the original Bob Cats, including Eddie Miller, Nappy Lamare, and Matty Matlock.

Bauduc Unavailable

Ray Bauduc will be unavailable, since he is now providing the two-beat drumming for Jimmy Dorsey, while Bob Haggart, the original bass man, who is now doing studio work in New York, can also probably be counted out because the sides will be cut on the west coast. Crosby, who has been working as a single since he broke up his band in 1942, will, of course, do little more than lend his name to the group, since he always functioned strictly as a front man for the band.

Capitol has prepared a big Dixie push, with at least one two-beat platter scheduled for release each week for the next three months. Company has had a tentative toe in the field for some time, with sporadic releases by Pee Wee Hunt, Pete Daily, and Red Nichols.

Pete Daily Album

Present program kicked off with a Daily album in February, and is being followed by sides by Hunt, Nichols, Sharkey Bonano (a recently acquired Capitol property), New Orleans pianist Armand Hug, Marvin Ash, and old cuttings by Ray Bauduc, Nappy Lamare, and Zutty Singleton.

Keeping up with the two-beat trend, Victor is reissuing some sides cut by Tommy Dorsey in the mid-'30s in an album called *Dixieland for Dancing*. Platters include *Davenport Blues*, *Milenberg Joys*, and *Washboard Blues*. TD is also waxing some new two-beat sides which will be released as singles.

Mercury's entries are the veteran New Orleans trombonist, Santo Pecora, and Lu Watters' west coast combo. Signature, which has revived its 79 cent label and is lining up talent for it, is angling for Glen Gray, with plans to use him on both large and small band Dixie sides.

Capitol Theater Gets Flanagan At Top Loot

New York — Ralph Flanagan, who put his new orchestra into rehearsal on March 1, has been set to go into the Capitol theater sometime before next fall. Indications are that this will probably mark the New York premiere of the band.

For his Capitol date, Flanagan gets two weeks with options. Deal calls for him to draw \$7,500 his first week, \$6,500 the second, and \$6,000 apiece for any further seven-day extensions. Figures represent one of the highest prices paid for a new band in a long time.

Waxeries End Exec Switches

New York—Series of executive switches among recording companies, which started when Hugo Winterhalter and Manie Sacks moved from Columbia to Victor and was continued by Mitch Miller's change from Mercury to Columbia, have been wound up by Mercury's appointment of Harry Geller and Joe Carlton to replace Miller.

Geller, who had been doing arranging and conducting jobs on the coast for Mercury, was named music director and a. and r. head for Mercury. He'll stay on the coast and come east to supervise cutting dates when possible.

Eastern Head

Carlton, who was general manager of Varsity records, was given a vice-presidency by Mercury. He'll head Mercury's eastern division.

At the same time, Mercury announced that John Hammond was leaving the company. His duties on blues and rhythm discs have been taken over by Norman Granz, whose *Jazz at the Philharmonic* series has been tied in with Mercury for some time.

Granz will continue to do his *JATP* work and will also supervise Mercury's Latin-American and straight folk (as distinguished from hillbilly) platters.

Columbia Gets Faith

Meanwhile, Columbia named Percy Faith as music director to fill the gap left by Winterhalter's departure. Faith got out of a Victor recording contract to take the job. In addition to his executive work at Columbia, Faith will also sides under his own name.

George Williams, earlier listed as heading for the Columbia job, has landed an arranging pact with MGM records.

Ventura Adds Girl Vocalist

New York—Charlie Ventura has added Lucille Reed as vocalist with his new 17-piece band. Lucille has been with Woody Herman, and before that sang with a group called the Gee Cee trio.

Other changes in the Ventura crew saw Andy Chicales replacing Frank Socolow on alto; Joe Scuzzi, piano, for John Kenney; Jack Hitchcock, trombone, for Mario Daone, and Jimmy Johnson, bass, for Dick Nivison.

Band plays the Armory, Gary, Ind., April 8; Park City Bowl, Chicago, April 9; Greystone ballroom, Detroit, April 10; Silhouette, Chicago, for 17 days starting April 14; Riviera, St. Louis, for a week starting May 1, and the Municipal auditorium, Kansas City, Mo., May 9.

Spike Jones On The Cover

That's Lindley Armstrong Jones, Spike for short, wading into the spaghetti on the cover of this issue, with Joe Siracusa of the Jones troupe making like a chef and Spike's wife, Helen Grayco, playing the part of the amused spectator. Spike's "Musical Depreciation Review" recently closed a successful run at the Great Northern theater in Chicago. Jones is all excited about the pending revival of the Charleston dance, which his new Victor album is helping to bring about.

New Outlook On Life: Torme

New York—Mel Torme says he has a new outlook on life. The days when he was being stigmatized on all sides as "a cocky kid," "a punk," and "a jerk" are gone. "I used to get that stuff everywhere I went," he told the *Beat*. "Just because I was young and looked even younger, people seemed to resent my having anything to say. For instance, when I played the Latin Quarter in New York I asked for a pedestal for my drums. I got chewed out just for making a simple request."

Mel admits now that a lot of the adverse verbiage that was thrown his way was probably deserved. But, as of last New Year's Eve, he has found that it doesn't have to be that way.

Call from Carlos

That night he got a phone call from his manager, Carlos Gastel, who had frequently lectured him on his inability to get along with the people around him.

"What's going on?" Gastel asked him. "The managers of the last five places you've played have all called me up to tell me that you're a great guy to work with."

The change, Mel admits, was not entirely his own doing.

"For one thing," he said, "on those five dates I ran into a bunch of managers who treated me as a human being. They let me work the way I wanted to work, and I went out and murdered myself. I put on better shows than I had ever done before."

Big Factor

"My wife was a big factor in the change. She calmed me down a lot. And I've learned a lot in the last couple of years. Among other things, I've learned to keep my

Double Take

New York—After a take featuring Latin rhythms during a Tony Romano-Johnny Bradford recording date at Victor, pianist Teddy Napoleon remarked, "We sound like a rhumba band."

Answered Bobby Hackett, "Yeah, like Manuel Labor."

"Oh," piped clarinetist Sonny Salad, "a brother of Ge-hachte!"

Benny, With Roy, Zoot, To Europe

New York—Benny Goodman will return to England on April 15, taking a sextet with him this time. Men set so far are Roy Eldridge, trumpet; Zoot Sims, tenor; Ed Shaughnessy, drums; and Jimmy Rowles, piano. Bass player is still to be added.

Name Pickwick Head

New York—Al Brackman, formerly with Mills Music and Robbins-Faist-Miller, has been named general professional manager of the Pickwick Music Corp., owned by Lou Levy.

Bing's Blonde



(Acme photo)

Hollywood—Actress Ruth Hussey has the lead opposite Bing Crosby in the movie *Mr. Music*, a role for which she dyed her hair blonde. First time brunette Miss Hussey has agreed to such a switch, and reports are that she likes the result enough to consider becoming a blonde permanently.

New Lease

When musicians whom he respects—David Rose, Jimmy Van Heusen, Johnny Burke—raved about the *Suite*, it helped give Mel a new lease on life.

"I felt I had done something a little worthwhile," he said. "I hope that the *Suite*, as an indication of my maturing, will raise me out of the kid crooner stage. I've always wanted to play the class rooms, such as the Wedgwood at the Waldorf-Astoria, but they always turned me down because they felt I was a bobby-sox attraction."

"Now, with the *Suite* as the first big step in the mature musical field for me, I feel equipped both vocally and as a man to play those spots."

—arl

Vocalist Lists Horrors Of Singing With Band

By JOHN S. WILSON

New York—Latest band singer to break away from the bandstand and try to make it on her own is Vaughn Monroe's ex-thrush, Cece Blake. Cece, who began her solo career at Baltimore's Club Charles at the end of February, feels that she is qualified to list the horrors of singing with a band as a guide for any enthusiastic youngster who might consider it the glory road to glamor. Lists Cece:

1. The horrible boredom of sitting on a stand for four hours a night, knowing every phrase that's going to be played.
2. The extra boredom of not being able to see without your glasses.
3. The fact that you can't choose your own tunes.
4. Being told when to breathe.
5. The realization that you're just a helpless part of a huge machine.
6. The fact that there's no time-clock for kidneys on the stand.
7. And when you do get a chance to duck into the ladies room, everything stops when you walk in while the assembled customers give you the twiceover.
8. The interminable bus rides.
9. Getting dressed in the instrument truck and coming out with lipstick on your eyelashes.
10. Traveling all over the country but never seeing anything but lunch rooms, bathrooms, and a few hotels.
11. The fact that you can't read on a bus, that you're cut off from hearing or seeing anything of importance.
12. The complete lack of social life.

Despite this imposing list, Cece admits that she has learned a few things while traveling with bands which will help her on her own. Born Caroline Cecile Blake in Akron 21 years ago, brought up there and in New York, she started with Buddy Morrow a couple of years ago after a brief stretch on Morey Amsterdam's *Gloom Dodgers* program on WHN in New York.

Switch to Skitch

After two months with Morrow, she switched to Skitch Henderson. Monroe heard her with Skitch, asked her, "How would you like to sing with a good band?", and she switched again.

She had been with Monroe for four weeks when an audition she had made two years before for Eddie Cantor's radio show paid off with a contract. She took 13 weeks off from Monroe to do the Cantor show and returned to the band when her radio term was up. Altogether she had been with Monroe 1½ years when she cut out from him in January.

"I had always thought of band singing as a step toward singing on my own," she says. "I figured I had gone as far as I could that way. I had been with the top com-

mercial band in the country and I'd gotten as much stage experience as I could with Vaughn. And I'd learned a lot.

Few Instrumentals

"I'd learned to produce a sound correctly so that I didn't get laryngitis at the end of four hours on the stand. I had more to do than the average girl singer. I was doing 30 to 40 numbers a night, because Vaughn plays very few instrumentals. And I learned how to sight read better. I learned how to project in theaters. I'll never be afraid of an audience again."

Now that she has made her switch, Cece is learning something she couldn't learn with Monroe—how to project in a small room.

"I feel that I've gone through some minor personality changes already," she reports. "I feel unfettered. I feel that I can project some personality and act a little. I used to think that a singer should just get up and sing. I realize now that that's only half. The other half is projecting and acting."

Wants to Write

Cece used to write little things for Monroe's radio show, and she plans to expand this talent in her treatment of pop tunes. She believes in production and in being a personality.

"But to become a personality," she says, "the only thing is work, work, work."

Use Krupa To Illustrate Rapid Pace Of Living

New York—Gene Krupa was selected by the *March of Time* for the shot to best illustrate the rapid pace of living in recent years in its new release, *Mid-Century, Halfway to Where?* The film depicts life in the last half century, showing how the machine age has picked up the pace of living.

According to a spokesman for the film company, they decided that a drummer with a swing band put across the point better than any other single item. The popularity of music and its increased rhythm up through the '20s and '30s, seemed to be typical of the manner in which the pace of living was increasing.

"This is no reflection on Gene Krupa," the *March of Time* representative said, "but he can, has, and does play pretty fast on a set of drums when he wants to."

Stevens Reviews Own Ork

By Amy Lee

New York—"I'll stack this band against any band in the country, for danceability, cleanness, pleasant sound, and interpretation."

This opinion of the Roy Stevens band was voiced at the windup of its 11-week first test run at Frank Dailey's Meadowbrook, Cedar Grove, N. J., by leader Roy himself. Turning critic momentarily, Roy "reviewed" his own crew in the light of what happened in those vital 11 weeks at one of the country's top band spots.

"As *Beat* readers know," he said, "we went into the Meadowbrook on Jan. 6, an unknown band with certain theories about how a dance band should sound and how it could best serve the dancing public."

Wonderful Opportunity

"During the 11 weeks of our engagement, we've had a wonderful opportunity to put our theories to test, and that's why I can say now that I am sure we are on the right track. Frank Dailey, who certainly had a lot of faith in us from the start, has told us that we pleased the people every night. And from my own observations, and from comments that have come to me from people in the trade, people on the dance floor, and radio listeners all over the country, I know we have played what they liked."

The now-not-so-unknown Roy paused for breath. "And, the wonderful part of it is, I've been told by jazz enthusiasts that we have the kind of band that can't offend them, either."

"This shows that we have proven, to some extent at least, that the dance floor in front of our band is big enough to accommodate the people who like to hear *I Can't Get Started* and the ones who want a real Polish polka. And all the ones in between."

Fan Mail

This continues to be borne out in Roy's fan mail. Running through the many letters that come from widely-scattered places is always the same, constant refrain he has heard from the dancers, "You really have a swell dance orchestra... so easy to listen to... keep up the good work."

"And it's legitimate," Roy observed. "I figure if anyone bothers to sit down and write me about the band, they must mean it. If you notice, too, lots of them write, 'I just heard your band for the first time on the radio last night and wanted to tell you how much I enjoyed it.' After one hearing!"

One hearing was all it took to put the veterans administration's east coast radio and television producer, Byron McKinney, onto Roy, too. He caught one air shot, and, as he told the *Beat*, "I thought, 'What a solid band.' I was amazed I hadn't heard of him."

Sold at once, he called Roy to wax a 15-minute program for the VA series, transcribed under joint VA-AFM sponsorship.

Big Audience

According to McKinney, this series, which features name bands and combos, is played weekly on 2-140 radio stations in the U. S., Hawaii, Alaska, and Puerto Rico, and hits an estimated 19,000,000 vets and their dependents. Roy's

How High?

What's The Ceiling For Stratocruisers?

Minneapolis — Northwest Airlines has presented the AFM with a new pay scale problem: What's scale on a Stratocruiser?

Following a test run, the airline plans to put two entertainers on each of its Stratocruisers flying from here to Chicago, New York, Seattle, and Honolulu. Proposition raises question of whether musicians should be paid Minneapolis, Chicago, New York, Seattle, or Honolulu scale. Or cruise ship scale. Or night club, hotel, or dance hall scale. Or rehearsal scale multiplied by the number of miles the plane is off the ground.

For its test, Northwest used Hawaiian guitarist Johnny Pineapple plus a ukulele player and a dancer. Claimed passenger reaction was favorable.



New York—Soon there will be nothing left for the Roy Stevens crew to do to make a news picture, but until then, bear with us. The above photo shows leader-trumpeter Stevens talking to Byron McKinney of the veterans administration, while saxists Marty Flax and Jet Rollo are in the foreground. Occasion was the recent transcription-cutting session described in the adjoining columns.

Capitol Recalls Barnet Record

New York—Because the late Jerome Kern's widow objects to Charlie Barnet's treatment of the composer's *All the Things You Are*, which features one of Maynard Ferguson's lip-busting solos, Capitol records has had to recall all copies of this platter. Capitol can't get a license for the disc's release due to Mrs. Kern's beef.

Barnet ran into the same trouble a year ago when George Gershwin's musical executors objected to his jived-up version of *Rhapsody in Blue*. Tune in that case had not been recorded, but publishers of the number requested that he stop playing his Johnny Richards arrangement.

Attempts to jam Kern works have been stopped before. Kern himself refused to allow Decca to release Glen Gray's swinging arrangement of *Of Man River* 20 years ago. Some Dizzy Gillespie-Johnny Richards sides were stopped a few years ago, and, more recently, Musicraft was refused a license under which Phil Moore would jazz up some Kern numbers.

New Detroit Label

Detroit—A new label, United records, has been started here by James and Joseph Siracuse. They have bought out the local plant of the American Record Pressing Co. First releases on United will be by Frank Gillis and his Dixie five.

Krupa, Carle Record RCA Dance Albums

New York — RCA-Victor has added two more albums to its 15-album, *Here Come the Dance Bands Again* series (see *Down Beat*, March 24). New sets are by Gene Krupa and Frankie Carle, both of whom jumped to Victor from Columbia after the original series of albums had been cut. Krupa's album consists of a group of Fats Waller tunes, while Carle has cut a set of Frank Loesser numbers.

Brown, Beneke Win Mexican Poll



Mexico City—Disc jockey Robert Ayala, of station XEQ here, conducted a popularity poll among his listeners and Les Brown's orchestra came out on top, while Tex Beneke copped the award for most popular instrumentalist, based on his recording of *Adios*. In the above photo, Ayala presents trophies for Brown and Beneke to *Beat* correspondent Muriel Reger, who forwarded them to the winners. Station manager, Leonardo Garza, right, made a third on the *Sinfonia Ritmica* program. Ayala, who used to work for MGM in New York, also owns a record store and publishes Mexico's only magazine on musicians and the recording business.

'King Of Jazz' Gives Blessing



Lambertville, N. J.—A parental buss for the bride, as 18-year-old Margo Whiteman became Mrs. Thomas Clark Haas on Feb. 3 at the rectory of St. John's church here. That's band leader Paul Whiteman on the left, and bridegroom Haas, a Philadelphia radio staff man, on the right.

Drummers Should Be Musicians, Too: Tiny Kahn

By PAT HARRIS

Chicago—There was a time, a few years ago, when a phrase such as "non-instrumentalists and amateur drummers," used in an *Esquire* jazz year book to describe the lowest degree of musical knowledge among their guest experts, would hardly cause the twitch of an eyebrow.

No one expected drummers, amateur or professional, to know much about music. All they needed was the ability to count to four, a strong pair of wrists, and a sense of what was usually termed "natural" rhythm.

But the environment of popular music has changed. Now a young drummer finds he cannot afford to continue in the pristine innocence of things musical.

"I don't think there's a good modern drummer who isn't a musician," is the verdict of Tiny Kahn. Tiny is the hulking 25-year-old New Yorker who has been working with Herbie Fields' septet since the breakup of Charlie Barnett's band last November.

I'll String Along

"A drummer today has to do more than keep time," Tiny asserts. "He has to know enough about music and what the other musicians in the group are doing to act as a complement to the band." That means that his breaks are integral musical contributions to the piece played, rather than pauses during which music leaves the stand and noise or excerpts from a vaudeville act take over.

You realize, in listening to Fields' unit, that Kahn practices his precepts. The beat is there, but there's also something else which traces its way around and through every phrase, and is the drummer's contribution to the music. It gives direction and a lift to the work of the other bandmen and fills in gaps so that continuity is not only maintained, but heightened.

Free

An advocate of what he calls "loose" drumming, Tiny cherishes the freedom to do what he pleases behind his battery. He's carefully avoided bands in which chances for this seemed doubtful. "I don't like a lot of pressure," Tiny says. "I had a chance to join Tommy Dorsey when Louis Bellson left and Barnett was breaking up, but I declined."

"No, I didn't have another job. Dorsey would have demanded a tightness I'm not willing to endure now. Maybe later, if I'm loaded down with responsibilities, I'll change my mind."

"I've been lucky; I've never worked for a leader who wasn't easy to get along with," Tiny says, prior to singing the praises of such diverse figures as Henry Jerome, Barnett, Georgie Auld, Chubby Jackson, and the late Milt Britton.

Tiny was about 15 or 16 when

someone took him to the Savoy ballroom in Harlem to hear Count Basie's band. He was knocked out by Jo Jones, still one of his favorite drummers. Then and there he made up his mind to be a drummer.

Around the neighborhood in Brooklyn, Tiny's close friends included many who are well-known musicians today—Terry Gibbs, Frank Socolow, Al Cohn, Normie Fay, and Marty Flax. Fay and Flax were in the first steady band Tiny worked with, a combo headed by Judy Kayne, who sang and shook the maracas. Terry Gibbs had been drumming with the unit and recommended Tiny when the army called. He was with Judy about six months.

Thirteen months without work, "not even any club dates," followed.

Time on My Hands

This was around 1944, and Tiny was 19. "I had plenty of time to listen," he says. He worked for a while as a shipping clerk, studied at Brooklyn college, and then finally got another job. It was with Milt Britton's band, a unit chiefly noted for its routine involving the smashing of violins over bandmen's heads.

"Just two of the sidemen were actors," Tiny remembers. "One could play a little guitar, and the other blew on a reedless clarinet. Milt was a wonderful guy, though. He gave a lot of parties for us, and when we traveled we didn't go in buses or cars, always Pullman. Only band I've been on that traveled like that. I was with Milt 10 months. It got to the point where I was ashamed to walk on the bandstand. Musically, I couldn't take it, so I quit. But I learned how to play a show, and that's a very important thing."

Street Beat

A stint with Henry Jerome's band at Childs Paramount followed. It was a good unit, with Jack Eagle on lead trumpet, Normie Fay on second, and Jerome on third, Johnny Mandel on trombone, Nate Peterson playing alto, Al Cohn and Ray Turner on tenors, Danny Negrin on piano, and George Cirolla, bass. A few months with Johnny (Paradiddle Joe) Morris as second drummer was the next spot Tiny found himself in, and then to jobbing around the Street.

When Georgie Auld's band opened at Chicago's Jumptown in 1947, Tiny was on drums; Red Rodney, trumpet; Serge Chaloff, bari-



Tiny Kahn

tone; Curley Russell, bass, and George Wallington, piano. Wallington went home for an operation, Lou Levy replaced him. They kept Chicago jumping for two months, then took to the road, winding up at the Troubadour in New York. Six weeks there, then no more engagements, and, incidentally, no more Troubadour. "That," says Tiny, "was the end of that."

A few gigs, then back to Chicago with Bill DeArango, guitar; Terry Gibbs, vibes; Harvey Leonard, piano, and Charlie Leeds, bass, for another date at Pete Johnen's Jumptown.

Boyd's Nest

Tiny worked with Boyd Raeburn's band jobbing around New York from April to August of '48. They played Boyd's remarkable book, but never got the sound they wanted because of too frequent personnel shifts. An interlude with the Buddy Stewart—Kai Winding combo at the Three Deuces, and in St. Paul and Milwaukee, "and," says Tiny, "that was the end of that."

Chicago was the focal point of Tiny's next step, which was to join the unit backing Anita O'Day at the Rag Doll, and later along the Milwaukee, St. Paul circuit. Don Fagerquist was on trumpet; Dave Schildkraut, alto; Milt Gold, trombone; Gene DiNovi, piano, and Gary Miller, bass. This proved to be the most lucrative job in Tiny's career, as he was doing a weekly arrangement for the band as well as playing. Job ended in January of '49.

Take It, Jackson

"The greatest big band I ever played with," came then—Chubby Jackson's short-lived venture. "It was one of the greatest bands I ever heard," Tiny says. "Records give you a poor idea of how it sounded. Columbia didn't put as much effort into the record date as they could have—poor balance, etc. Their idea seemed to be to get the date over with as soon as possible. The band did the record date before it ever had a job."

"We rehearsed three weeks, had a few club dates, then played the Royal Roost, the Apollo theater in New York, the Howard in Washington, a few more club dates, Pop City, and that was the end of that."

"I did practically all the writing for that band. You know, to get a band to swing you have to do the way Benny Goodman did, rehearse the sections and band without the rhythm section. Just let the rhythm rest. If you get the horns and reeds playing on the beat, adding the rhythm section gilds the lily. Just makes a good thing better. The tendency of the rest of the band is to lag, and this is the way to correct it. I rehearsed Chubby's band like that."

Lean on Me

"You don't get a band playing unless there's plenty of rehearsal time put in." Interlocking his fingers, Tiny demonstrated the cohesion of Fields' band. "That unity comes through rehearsal," he said.

"Do bop bands swing? Of course they do, but with certain refinements. Certainly a lot of big bands that are supposed to swing, don't. Bands like Johnny Long's, Les Brown's, Tony Pastor's. I think

SWINGIN' THE GOLDEN GATE

Frisco Gets All Set For Another Influx Of Names

By RALPH J. GLEASON

San Francisco—Bagdad-by-the-Bay, which, during February was loaded with more talent than even the Apple, took a short breather and then got ready for another influx of names: Woody Herman for two weeks at Ciro's March 15, Louis Armstrong for two weeks March 28 at the New Orleans Swing club to be followed by Charlie Barnett for two weeks April 13, and PeeWee Hunt for two weeks at the Hangover starting March 15, with Muggsy Spanier, making his first local appearance in years, to follow April 3.

Strangest thing about the sudden surge of talent was the way in which all of them continued to draw night after night. Billie Holiday was held over for an extra week at the New Orleans Swing club, as was Wingy Manone at the Hangover. George



Ralph

good bands should be subsidized. Military bands play public and union-fund-sponsored concerts. Why not do the same thing for the good bands that can't seem to make it now? I was with Barnett from June to November of last year. And that was a good band."

Count Basically

Basie's is still the greatest band of all time, however, according to Tiny. It's hard to have any conversation with him without having Basie enter the discussion.

"I don't put it down," Tiny says regarding Dixieland. "I think Teagarden, Hackett, Bud Freeman (those Commodore sides) are great. I think Bud Freeman influenced Lester Young. Yes, I really do."

As to favorite drummers, Kahn lists Jo Jones, Max Roach, Shadow Wilson, Shelly Manne, and Dizzy Gillespie's onetime drummer, Joe Harris. However, Tiny believes that he is really more interested in arranging than in playing drums.

First Attempt

"That's where I got my music," he says. He started arranging in 1944 for the Judy Kayne band. "I learned by trial and error. My first arrangement was all in concert pitch. I didn't know about transposing for the various instruments. The guys in the band laughed themselves sick. That was my first error that was corrected."

Tiny's studiously forgotten the tune of this memorable first, but does remember that the band was playing in Pittsburgh at the time, and that he stayed up all night writing it.

"I wrote one thing for Henry Jerome before I was even on the band," Tiny continued. "Then some things for Milt Britton, and for Buddy Rich. You know, more and more. I arranged *Over the Rainbow* for Barnett."

Schooldays

Though Tiny isn't much for formalized study—all the music instruction he's had has been 10 months with Henry Adler—he hopes he'll be able to persuade Gil Evans to do some teaching when he gets back to New York.

"School is all right," Tiny believes. "It depends on the individual. You have to know the fundamentals. Some use such learning as a crutch, rather than a stepping stone. Two plus two equals four, but three and one also equal four. You have to keep learning and adapting all the time. It never stops."

Shearing jammed the Coronet every night for his four weeks, and never had a spot of advertising space after the first day.

Billy Eckstine, of course, drew tremendous crowds to Ciro's, as everybody expected he would. Night after night there were lines in the street for his show. Spot was jammed for almost every show in the whole two weeks. And it was a spending crowd, too. Joe Ross got a strained arm counting bills.

Tremendous Date

Nat Cole and the trio, playing their first engagement at a hotel such as the Fairmont, did a tremendous thing. Off to a whopping start with the cafe crowd, they came close to beating Frankie Laine's record.

Nat continued to draw through his three weeks, and on the week-end nights, there was a waiting list at the door all night long. "The people just wouldn't move," Alphonse, the *maitre de*, complained petulantly.

The whole thing started back in January with Armstrong's rousing two weeks at the N.O. Swing club. Be interesting to see if he repeats.

BAY AREA FOG: Lionel Hampton being offered for local bookings later on this spring with John Sullivan, local businessman, as the most likely promoter at present. This next Hampton tour may well settle the question of how long he can go on drawing big houses in this area. Local prognosticators don't see any 7,800 persons jamming the auditorium for him this year.

Ernie Lewis holding down the piano chair at Vout City, Slim Gailard's new after-hours spot which used to be called the Roost... Slim closed at Ciro's March 1, did a week at the Melody club in San Jose, and then came back to San Francisco at the Say When.

Floyd Dixon drew a good crowd at his Primadonna date in March... The Walter Mitchell trio, with Travis Warren on piano, now at the Clef club in Oakland... Johnny Pittwer, ex-Watters and Shedy pianist, planning to return to Seattle, his home town.

Quite a load of bass men at the Coronet a couple of nights before Shearing closed. John Levy was forced to go home with a throat infection and a mad series of phone calls produced no sub until the wee hours, when both Vernon Alley and Joe Comfort showed. Vernon, played, however, and knocked everybody clear out... Jam sessions on again at the Paradise club in Oakland, with Bob Skinner now on piano.

Down Beat covers the music news from coast to coast.

That's Bop?

New York—A new effort to define bop was made when Bennie Harris, ex-Dizzy Gillespie's trumpet man, appeared in federal court early in March to plead guilty to a charge of selling and transporting narcotics. When the judge asked Bennie's lawyer, "What's bop?" the legal eagle first explained that it was "a new kind of ragtime," then read excerpts from Leonard Feather's *Inside Be-Bop*.

"I think I know what it is now," said the judge when he had absorbed this. "It's the stuff that makes me close my windows in the summer."

Tokens For Remembrance' Sake



Hollywood—More evidence that the *Beat's* poll plaques eventually reach the recipients, in this case Charlie Barnett and June Hutton, representing the Pied Pipers. Barnett got his for his big band, which is no more, and June hers for singing with the Pipers group, which she no longer does. At least Gene Norman, KFWB disc jockey, who presented the awards during a KFWB Westlake College of Music radio concert, still works for KFWB.

CHICAGO BAND BRIEFS

Page, Kirby Bright Spots In Dull Chicago Picture

By PAT HARRIS

Chicago—Though the average local musician is still finding it tough going, with many starting to consider music as frankly an avocation, a few brightening spots are visible. One is the Brass Rail, which has brought Hot Lips Page's septet in to follow Count Basie's six-week

tenure. Another, the loop Capitol lounge, opened with John Kirby's quartet, abandoning the all-girl show they've coddled for months.

Page's group, which had Ray Abrams on tenor; Vinnie Barbay, alto; Jimmy Buxton, trombone; Herb Lovele, drums; Joe Knight, piano; Leonard Gaskin, bass; and vocalist Jane Mickens, at the Regal theater here a couple of weeks ago, didn't get to the Rail intact. Gaskin returned to New York to work with Oscar Peterson at Bop City.

Kirby Quartet

Bassist Kirby has Scat Johnson on guitar, plus drums and piano, in his unit. Trumpeter Tiny Davis, leader of an all-girl sextet, filled in 10 days at the Blue Note during the middle of March. The Soft Winds, as expected, did not show up, and were replaced, the first weekend, with the Jackie Cain-Roy Kral combo. Les Paul's April 7 opening was the only major date on the Note's calendar. Art Hodes' Dixielanders retained as house band, with Zutty Singleton coming in on drums replacing Freddie Moore. Georg Brunis on trombone; Lee Collins, trumpet; PeeWee Russell, clarinet, and Chippie Hill, vocals, remain with Hodes.

The Dixieland area north of Wilson avenue recently welcomed a newcomer in Jimmy Granato's combo. Granato opened at Rita's (formerly the Argyle club) on Argyle street, six blocks from Johnny Lane's band at the 1111 club, and two blocks from Danny Alvin's Dixiecats at the Normandy lounge.

Alvin's unit, still shimmying with Sister Kate and riding the circus slides with Jimmy James on *Lassus Trombone*, is happily in a far better acoustical environment than they've been used to recently. Helping Alvin and James blast away their part of Lawrence avenue, are cornetist Jack Ivett, clarinetist Duff McConnell, and pianist Jack Condon.

Lane, with Claude (Hey Hey) Humphries on drums, is sounding

Frolics



Chicago — Singer-comedienne Kay Kenton, above, contributed no small part of the glitter when the new Silver Frolics club opened here March 15. Kay was part of the first show owners Ben Orloff and Irv Singer presented in the club, which was recently called the Carousel, and, not so long ago, the Rio Cabana.

Duke Returns To Chi For Concert

Chicago—Inspired, no doubt, by the two near-full houses he got in a recent concert appearance here, Duke Ellington will return March 25 for one more evening date at the Civic Opera house.

Ellington just finished a tour of the west coast, will head east after the date here.

better than ever before. Trumpeter Jimmy Ille's starting to live up to his own expectations, while pianist Roy Wasson continues to play his fine brand of ragtime piano. Trombonist Floyd O'Brien completes the group.

Clarinetist Granato, whose group we hadn't heard at presstime, has Al Reed on cornet and vocals; Ernie Kolstead, trombone; Joe Pepp, drums, and Cully Reese, piano.

Jazz Ltd. possibly to have Sidney Bechet back to head the band when Muggsy Spanier treks west at the end of March. If any other personnel changes were in the books, they were unwritten at presstime.

Pretty Fruitless

Sometimes we think the job of keeping track of musicians is less than fruitless. A week after Miff Mole reported he'd signed another 50-week contract at the Bee Hive, he left the place. Financial reasons on the part of Sol Tannenbaum undoubtedly the factor. Music at the Hive now in the hands of a trio: Don Ewell on piano, Darnell Howard on clarinet, and Booker Washington, drums.

Another item gone wrong was that of Skitch Henderson following Eddy Howard at the Blackhawk. Skitch was signed, but disbanded, so the old loop dine and dance spot now has Sherman Hayes' band. Gay Claridge followed Art Kassel into the Martinique. Orrin Tucker's band, which boasts a pianist, Bob Brookmeyer, who spends off hours jamming on valve trombone with local boppers, leaves the Aragon a few days earlier than scheduled, with Teddy Phillips following on March 28. Brookmeyer, incidentally, is 20, left school in Kansas City to go on the road with Tucker. He played trombone with Vido Musso a year or so ago, and has worked with various bands in Kansas City.

Red Still Busy

Red Saunders, probably the hardest-working drummer in town, still keeping things going at the DeLisa. Red's band now lines up thusly: Fortunatus Riccard, Sonny Cohn, trumpets; Harlan Floyd, John Avant, trombones; McKinley Easton, alto and baritone; Porter Kilbert, lead alto; Leon Washington, tenor; Jimmy Richardson, bass, and Earl Washington, piano.

Hi-Note taking it easy with Hal Russell's combo: Russell on vibes and drums; Julian Mance, piano, and Bob Peterson, bass. Mary Ann McCall expected to stay around awhile.

Bassist John Durant left the Larry Grady unit to join Henry Brandon, and was replaced by Bud Foster. They're still at the Pere Marquette lounge, with Grady on vibes, and Ernie Inucci, guitar.

Frankie Due

Frankie Lane brings his own show into the Chicago theater on April 21, while the Regal gets Josh White and Cootie Williams' band on the same day, but just for a week. Jimmy McPartland opens April 1 at the Play Bowl in Calu-

Anita In Familiar Company Again



Milwaukee—Back together again for the third time, Anita O'Day and Max Miller's quartet recently finished a date at the Continental here and moved on to the Flame in St. Paul. Anita and Max were working together at the Three Deuces in Chicago, years ago, then last year at the Hi-Note there, and are now being booked as a package by GAC. With pianist Miller are trumpeter Denny Roche, guitarist Buzz Brown, and bassist Sy Nelson.

met City, while Doc Evans' band was exiled to Rock Island, Ill.

Joe Glaser's office continues its hot bookings by running Herbie Fields through the same Milwaukee-Minneapolis-St. Paul circuit again. That's a trail a number of good units are eventually going to die on, and Herbie's the prime example, unless a late April trip to the west coast breaks the spell.

The Sherman's College Inn, perhaps the country's first night club, and certainly one of the best known during its 40 years of existence, is due for extinction soon. It will be made into a more intimate spot, seating only 200, and will be called the Ernie Byfield room, after the late Sherman co-owner and College Inn impresario. Steaks and a "society" band, according to press releases, are to be Ernie's monument.

Kaycee Finds That Simplicity Pays Off

Kansas City—It's the simple touch that pays off. At least it's proving to work here. It seems that all the local contractors and sidemen have decided to come down to earth and play for the everyday guy that comes in to spend the buck.

Ninety percent of the location dates here are played by local men, and in the past there's been a mad shuffle of bands and combos in and out of clubs every week. What usually resulted was nothing but a bunch of frustrated blowing and a flock of unhappy hornmen.

But things have taken a turn. Now they've decided to play what the customer requests and wants to hear, but in the way they want to blow it. The result? Customers happy that the band played their song and musicians relaxed and making good jazz out of the worst tunes.

Good examples are Ben Webster, back here once more due to his mother's illness, who is playing simple blues and standards that everyone understands and wants to hear. Also the Jimmie Zee combo at the Tradewinds; Bud Calvert's unit at the Half-A-Hill; Jimmy Keith's fine little combo, and the up-and-coming, youthful Five Aces.

The simple touch is the answer. Ask the bosses, whose cash registers are ringing once more. Or ask the musicians, who like steady work. Or ask the customers, who keep coming back for more.

—Joe Zamar

Jo Replaces Knight On 'Club 15' Aired

New York—Jo Stafford is set to replace Evelyn Knight on the Tuesday and Thursday night editions of the *Club 15* show. She joins the program on March 28, the night following Bob Crosby's return to the program.

Crosby replaces Dick Haymes, who is cutting out to do some movie work. The Andrews Sisters will continue in the Monday, Wednesday, and Friday slots.

Imported



Chicago—Johnny Lane, who plays about as enthusiastic a clarinet as you can find, was really hitting it when the above photo was taken. Lane, whose band works at the 1111 club here, was invited by Joe Gemelli to play with the band at the Parisian room in New Orleans during the Mardi Gras celebration. Chicagoan Lane played with a band which included Tony Dalmado, trumpet; Roy Zimmerman, piano; Joe Loyacano, bass; Tony Costa, clarinet; Johnny Castaing, drums; Charlie Miller, trombone; Frank Federico, guitar, and Sam DeKemel, bugle.

Capsule Comments

MILLINDER-PAGE

Regal, Chicago

Chicago—Recent Regal theater show, spotting Lucky Millinder's band and Hot Lips Page's combo, didn't seem half bad to this reviewer. Reason was that, though neither Millinder nor Page played what could rightly be called good music, it was still music, and that was more than we found on the Ken Griffin - Nellie Lutcher - Herbie Fields-Ames Brothers-Eddie Hubbard show at the Oriental earlier in the day.

Millinder's band continues to reflect his peculiar attitude toward things musical, an attitude probably shared by such jazz band leaders as Lawrence Welk, Sammy Kaye, and so on. It includes a pretentiousness the band is never quite able to meet.

Some Interesting Men

However, Lucky manages to ensnare some interesting jazz musicians in his coils. Item one, drummer Al Walker, who followed the bop pattern throughout the show, leaving the dancers jiving around down front without the backing such an act needs. Item two, high-climbing trumpeter Lamar Wright Sr., whose solos would be hard to fit in properly anywhere. Three, former Basie trumpeter Jimmy Nottingham, probably driven to the band by hunger alone.

Also soloist Bernie Peacock is more in Lucky's groove, with his work on *How High the Moon* recalling the tune's sweet-styled ancestry.

Good Vocalist

Vocalist Annisteen Allen did a nice job on *Tell Me How Long the Train's Been Gone*, and her duet with tenorist Big John Greer on *I'll Never Be Free* was an interesting touch, and not unpleasant.

Page's part of the show consisted principally of Oran's chanted vocals, a la Louis Jordan. Would much rather hear him play his trumpet.

—pat

Jackie Mills Joins James

Hollywood — Jackie Mills, who launched a new band here recently under management of Joe Glaser office, has dropped the venture temporarily and taken over the drumming job with Harry James.

Mills said he planned to make HJ's forthcoming eastern tour and that he will make another try with a band of his own after "saving some money."

Prom Gets Names

Minneapolis—The Prom ballroom here has lined up a string of top-name bands, from Lawrence Welk to Les Brown, for appearances during the next few months. Bands and dates are: Welk, Mar. 31; Russ Morgan, April 12; Tex Beneke, 19; Tommy Dorsey, 26; Tiny Hill, 28; Frankie Carle, May 2; Guy Lombardo, 12; Jimmy Dorsey, 17, and Brown, June 30.

JD On Weekly Show

New York—Jimmy Dorsey has landed a weekly half-hour show on Saturdays at 5 p.m. (EST) on the Columbia network. Program, tabbed *The Jimmy Dorsey Show*, is being done for the treasury department, but a commercial sponsor is being angled for. Show features Jimmy's Dixie revival and gives solo spots to Charlie Teagarden, Claire Hogan, and Kenny Martin.

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The CHARLESTON'S BACK and SPIKE'S GOT IT!

By ALINE MOSBY

"In the Charleston Contest which followed dinner, Barbara Stanwyck and Caesar Romero won silver cups"...

LOUELLA PARSONS
I.N.S.

"Most exciting sight in a long time was Betty Grable doing the Charleston. She's tops!"

ERSKINE JOHNSON
NEA

"Highlight of the Bal Masque at the Beverly Hills Hotel Saturday night, which drew 350 of the town's select was the gang doing the Charleston."

HERB STEIN
Hollywood Reporter

"Charleston's hit Hollywood like a ton of dynamite"...

JIMMY STARR
L. A. Herald-Express

"Jimmy Cagney and Barbara Stanwyck won the Charleston Contest"...

SHEILA GRAHAM
NANA

"Last night I saw a Charleston contest... participated in by society's darlings dressed in laces and satins."

FLORABEL MUIR
L. A. Mirror

HOLLYWOOD, Feb. 5.—(UP)—Along with flapper hair cuts and the be-spangled short evening dresses of the roaring '20s, Hollywood has revived the Charleston.

Arthur Murray is teaching the younger generation that energetic dance in a hurry. Spike Jones, the bandleader of Bedlam, is rushing out a record album of Charleston tunes like "Doin' The New Raccoon."

Private parties feature Charleston contests by the swimming pool. UCLA students say the Charleston has swept the campus, and the most popular coed is an expert who is teaching everybody else how to do it. One dress shop is billing "Charleston" dresses with flapping fringe on the bottom.

Now a swanky night club on the Sunset Strip has launched a weekly Charleston contest for the sophisticated set. And movie stars like Ann Miller and Ginger Rogers are kicking up their heels like they were back in the days of bathtub gin and spit curls.

The scene of this weekly workout is Mocambo, where luminaries formerly did nothing more strenuous than support each other on a jam-packed dance floor and grind their sacroiliacs to rumba tunes.

Now they "Hey Nonny Nonny" to such ditties as "The Charleston" and "Varsity Drag."

The first Charleston contest was won by Bill Bendix, who electrified other Charleston addicts by doing the crossing-the-knees trick. He nosed out experts Miller and Rogers and took home a mammoth silver cup, properly inscribed. Second prize went to Preston Foster.

Mocambo Manager Charlie Morrison says he dug up the dance because he thinks the life of the lusty '20s is coming back again.

"When I heard about the success of the Broadway hit, 'Gentlemen Prefer Blondes,' I decided to get in on the beginning of the revival."

"Beautiful Ann Sheridan tells me she's the latest to take up the Charleston... which is sweeping through Hollywood."

COBINA WRIGHT
Herald-Express

"The Charleston, spanning two generations, from the 'Oh you kid!' Twenties, to the 'Well, all reet' Forties, has returned to popularity in high schools along with short hair cuts and middy blouses."

LADIES' HOME JOURNAL

"Don't know where it all started—perhaps Anne Baxter and Dan Dailey did it in 'You're My Everything'—but the Charleston is certainly all over the place."

LLOYD SLOAN
Hollywood Citizen

"Everyone in Hollywood seems to be doing the Charleston these days. Those Monday night sessions at Mocambo literally shake the walls!"

HARRISON CARROL
King Features

"The Charleston—that hey-hey dance of the terrible twenties—is having a genuine revival. All the swank parties recently have included at least two or three Charleston sessions."

DOROTHY KILGALLEN
New York Journal-American

"The newest party for the mid-century gang is a Mad Twenties Party, complete with the Charleston."

BETTY BETZ
American Weekly

Spike Jones and his City Slickers

"PLAY THE CHARLESTON" an RCA VICTOR ALBUM

With Charleston instruction inside

"THE CHARLESTON"
"CHARLESTONO-MIO"

"DOIN' THE NEW RACCOON"
"BLACK BOTTOM"

"I WONDER WHERE MY
BABY IS TONIGHT"
"VARSITY DRAG"

Vocals by Gil Bert and Sully Van

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Direction
**MUSIC CORPORATION
OF AMERICA**

Mitch's—Nick's Of The Midwest

By LEIGH KAMMAN

Minneapolis—Once more the welcome sounds of the Mendota Buzzards are bouncing off the barren walls of Mitch's in Mendota, Minn. The Buzzards, under the honking wing of Harry Blons, are doing more than just reflecting sounds off the wall. They are reviving eager jazz lovers with sweet notes of keen and peachy two-beat, the best the Twin Cities and Mendota has heard in many a moon. Some visiting firemen say it's the best in the land.

Since July, 1949, the Buzzards have been carrying on the Mitch tradition, and that tradition is a respected one.

One of Few

Back in 1939, a dour-faced Dutchman with an eye for the cash register and an ear for music established one of the few havens around here for traditional jazz music. He was Herman Mitch, and he created an environment comparable to Condon's, Nick's, and a few other rare bistros where guest extroverts and regulars could wander on and off the stand.

In those pre-war days, a bashful, unassuming character by the name of Ferrol (Willie) Wilson blew sweet somethings from a mild-mannered cornet. The somethings were slightly short of genius. An accomplished trombonist, Hal Runyon, sat beside Willie. Willie had an ear, but couldn't read. Hal and the other members of the band took care of the reading.

Harry Blons (Yblonski), ex-Nichols tenor; Ed Tolck, vibes and drums; Willie Sutton, bass, and Red Dougherty, piano, sat around Wilson and added happy noises.

Noted Guests

The music and beat was subtle, like those quiet New Orleans bands. Occasional guests wandered in and out of Mitch's, pausing just long enough to mount the cramped stand and blow memorable music. Jack Teagarden, Harry James, Paul Collins, Calvin Jackson, Bob Zurke, and Joe Sullivan etched some unforgettable music on the minds of the loyal patrons.

However, like all bands, the personnel got restless and changes came about. Wilson left for southern climates. Another cornetist, Paul (Doc) Evans took his place. As the story goes, the band had a hard time getting used to Evans' precise, sometimes cold style. In fact, it took the band a month to develop its playing around this new man. Doc finally lost his inhibitions, his tone warmed up, and his ideal Dixie know-how gave the band a new kick.

Doc Evans Enthusiasts

Meanwhile, the guests and fans continued to bulge the stands and the hall. A new clique of Evans enthusiasts developed. Perhaps the greatest kick for everyone, fans and musicians alike, was the arrival of Bob Zurke.

He jammed on several occasions with Dougherty's Buzzards and finally accepted an offer to play regularly at Mitch's. Along with him were big Don Thompson and his valve trombone and Blons. Still holding down the rhythm section were Tolck, and either Sutton or Biddy Bastien, depending who was available to play bass.

Red Dougherty directed the Buzzards' pounding, steady two-beat from a well-battered piano, while Zurke filled the in-between with lots of *Honky Tonky Train* and *Nola*. Zurke furnished a certain zest for the starved fans. Actually it was the first time that Twin Citians had been exposed to a constant day in and day out diet of authentic jazz.

They came in a long stream of cars and hung over Zurke, drooling requests. Finally, Zurke, pressed by over-indulgence, decided to move on to the coast.

Then Joe Sullivan

A new attraction was needed. So Joe Sullivan took over and the Buzzards were inspired to new and greater things.

Said John Lucas in the Sept. 15, 1941, *Down Beat*: "Since Sullivan has been at Mitch's, the already fine music has been raised to the

yon, trombonist, joined the band in October.

On their reopening, some 400 persons jammed Mitch's for the revival of Twin City two-beat.

The reopening was a huge success. The formula was right. The music measured up to the tradition and the environment. A new era had been born at Mitch's.

Blons' Buzzards had a new sound. Partly responsible was Gruenfelder, a refreshing young musician boasting a college degree. Gruenfelder, who spends most of his time absorbing St. Thomas Aquinas, Aristotle, and other setups, blows a powerful, driving, multi-noted trumpet.

Some of the fans, however, who believe that there is only one way to play Dixie, criticize the idea-packed Gruenfelder style, but for those who bend with the times, Gruenfelder offers inspiration. He deviates from the Dixie path frequently, but always with taste.

Relaxation

Truly one of the great assets of the band is the relaxation inspired by leader Blons. Clean tone and

tasty phrasing produced by this veteran inspires the rest of the crew. Under Harry's tenor and clarinet there are moments when the band seems to reach the Dixie zenith.

Patty McGovern, skilled and pretty vocalist, sings the blues and ballads between sets.

Three great eras of Dixie jazz have materialized because of Mitch's—the Ferrol Wilson cycle, the Doc Evans days, and the Harry Blons-Bob Gruenfelder sessions. The greatest swing with the happiest sound rings out from Blons' Buzzards, but the subtle quiet, melodious jazz was inspired by Ferrol Wilson's soft cornet. In between, Doc Evans and Don Thompson, who have since gained recognition nationally, reflected the influence of Zurke and Sullivan.

Variety

And it all came out of the provincial midwest, provided by an ex-university English instructor (Evans), a postman (Blons), a piano tuner (Thompson), and a student philosopher (Gruenfelder).

Now Thompson has rejoined the

Deejays Plug Club To Keep It Going

Pittsburgh — Deuces Wild, top local jazz unit which features tram man Tommy Turk, got a new lease on their longtime job at the Midway lounge through the efforts of local disc jockeys. Combo, which has played the lounge for several years, got notice due to a drop in business.

Then the jocks went to work, urging listeners to patronize the spot to keep the group from breaking up. They also promised Midway owner Regis Henry that they'd continue to plug the joint if he kept the Deuces. Result was a boost in business which is holding the combo in the room.

group. And a radio show emanates from Mitch's every Sunday, with the sponsor not dictating the kind of music to be played.

It all belongs to a page in the history of American jazz—midwest section.

It's high time
YOU TRY A MARTIN

...the extra range trumpet used by topflight players!



Don Anderson



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Buck Clayton



Bill Cluse



Dominick DeGangi



Roy Eldridge



Rolf Erickson



Virgil Evans



Alec Fila



Donald Fromknecht



Phil Gilbert



Dizzy Gillespie



Bob Goodrich



Claude Gordon



Marty Gregor



Charles Grifford



Max Gussek



Whitney Hansen



Howard Harkins



Jimmy Heater



Bruce Hudson



Don Jacoby



Russell Jaquet



Don Jetter



Roger Jones



Bob Kersey



Buzz King



Manny Klein



Louis LaRose



Lennie Mack



Billy Marshall



Ralph Martiere



Bruno Mazur



Howard McGhee



Ed Metcner



Barney Mould



Frank Oblak



Dale Pearce



Johnny Plonsky



William Purcell



Van Raey



Art Robey



Ernie Royal



Silvio Savant



Silvio Scaffati



Otto Kurt Schneider



Irvin Shulkin



Larry Sloat



Leonard Smith



Sammy Sterns



Bob Van Wornor



Pete Ventura



Eddy Warren



George Wendt



Sam Willis



Joe Wiseman

London Stocks Up On Bands

New York—London records, which until recently was short on bands, is rapidly stocking up on that commodity. Firm has signed clarinetist Peanuts Hucko, long a regular at Eddie Condon's, to front a 15-piece group to be styled on the old Benny Goodman swing band. Label has also signed Herbie Fields, who left Victor in a dispute over eight sides which the label has not released.

Other bands signed during London's orchestra grab include Roy Stevens, George Towne, and Billy Butterfield, who is fronting a studio crew. Label also has Charlie Spivak.

Monica To MGM

New York—Monica Lewis, who last recorded for Decca, has been signed by MGM records. Earlier she had cut a raft of sides for Signature which are still being issued from time to time.

MGM has also signed Bob Haggart to cut some Dixie sides with a big band.

Howard Four Fill Wisconsin Air



LaCrosse, Wis.—In their second year here, with nightly broadcasts over WKTY (Mutual), the Johnny Howard combo claims a steady diet of good listening and dance music for its success. With tenorist Howard, who also plays clarinet and violin, are bassist-guitarist Ray Gill, drummer Don Trimm, and pianist Kenny Kusserow. All but Trimm get together on vocals. Spot is the Trocadero.

James To Apple

New York—Harry James, who hasn't played a New York location in a number of years, has been tabbed to open the Astor roof on

May 22. James, who is in for three weeks, hasn't played the spot in five years. Carmen Cavallaro follows him for six weeks, with Xavier Cugat coming in then to round out the summer.

Decca Sets 5 LP Reissues

New York—Decca has set five re-issue platters to be put out on LP on its Coral and Brunswick labels. Material will be culled from the Decca and Brunswick catalogs. Discs are due around the end of March.

Three of the records will be on the Brunswick label, one each by Louis Armstrong, Duke Ellington, and Bing Crosby. The Coral label will carry an LP reissue of Bob Crosby items called *Swingin' at the Sugar Bowl* and a group of waltzes by Jan Garber.

Meanwhile, Commodore has started putting its 78 rpm shellac jazz sides on LP. Issued to date are platters by Muggsy Spanier, Wild Bill Davison, and George Zack.

New York—Atlantic records is putting out a 10-inch Erroll Garner LP which will carry five numbers a side instead of the usual four. Platter will include material previously released by Atlantic in 78 rpm shellac. Disc will sell at the standard \$2.85, despite the dividend numbers.

STRICTLY
AD LIB

by THE SQUARE

Joe (Horse) Hall, vet pianist of the Casa Loma crew and since last November playing with the PeeWee Hunt combo, is convalescing in a Little Rock hospital after receiving a double fracture of his hip in a car crash en route from Florida to Wichita, Kan., in January. . . . Hughie Carroll of the Gene Krupa band is pricing orange blossoms for Betsy Ann Richards of Pittsburgh.



The Mary Wood trio has moved into the Hotel Syracuse in the town of the same name for an indefinite stay. . . . Elliot Lawrence starts a series of high school concerts in Bridgeport, Conn., on March 26. Aim is to stir interest among 14

to 16-year-olds in bands. . . . Willie Bryant and Ray Carroll, late hour disc jockeys on WHOM (NYC) are doing their show now from Harlem's Baby Grand under a 26-week contract with options.

Deane Kincaide has left Ray McKinley's reed section to stay in New York with his bride. He'll continue to arrange for Ray. . . . Berge Vaughan, tenor, took over the baton at the Copacabana in Manhattan for three weeks during March while leader Mike Durso took a Nassau vacation. . . . Ray Hopfner, tenor with Guy Lombardo, and Honey Johnson of the Johnny Weissmuller swim show are in heated agreement.

Sonny Dunham reorganized for a three-month tour of the south starting in March. . . . Ethel Smith will split billing with Tony Martin on her return date at the London Palladium beginning April 24. . . . Betty George, the shapely second lead of Kiss Me, Kate in Chicago, has been showing the town to her mother, much to the consternation of local swains. . . . Horace Heidt will take 60 musicians and entertainers with him when he flies to Europe April 17 to make a 15-city tour for the armed forces.

Louis Armstrong does a return date at the Roxy in Gotham early in May. . . . Dixie revival won a GAC pact for Red Nichols. He has been booked independently in recent years. . . . Dixie has invaded Thesaurus transcriptions with Jimmy Lytell and the Delta eight cutting a series called *Old New Orleans*. Group includes Lytell, clarinet; Will Bradley, trombone; Yank Lawson, trumpet; Paul Ricci, tenor; Dave Bowman, piano; Bob Haggart, bass; Tony Mottola, guitar, and Bunny Shawker, drums.

Illinois Jacquet unveiled his new 17-piecer at the Royal theater in Baltimore on March 10. . . . The Les Clarkes are expecting in July. He plays lead alto with Ralph Font. . . . Joe Ricardel has taken his unit in the Flagship, Union, N. J., for an indefinite stay. . . . The Chavales (The Children), Spanish band which played relief to Tommy Dorsey at the Tropicana in Cuba, are due at the Waldorf-Astoria (NYC) in April. . . . George Hoefer, the Beat's Hot Boxer, in partnership with his wife, Colleen, who handles Dave Garraway and other accounts, is opening a publicity office at 1851 N. Lincoln in Chicago.

Jimmy Dorsey has been signed for the Easter weekend, April 8-9, at the Steel Pier in Atlantic City for \$4,500. . . . Al Donahue goes into the Rice hotel, Houston, on April 4. . . . Gene Ammons has been signed to an exclusive wax pact by Birdland discs. . . . New Jazz label has grabbed pianist Al Haig and re-signed Lee Konitz. Beat poll-winning alto. . . . Sweet young thing walks into a music shop in Texas and asks: "How much do you charge to re-skin a drum?"

Can you identify
these famous
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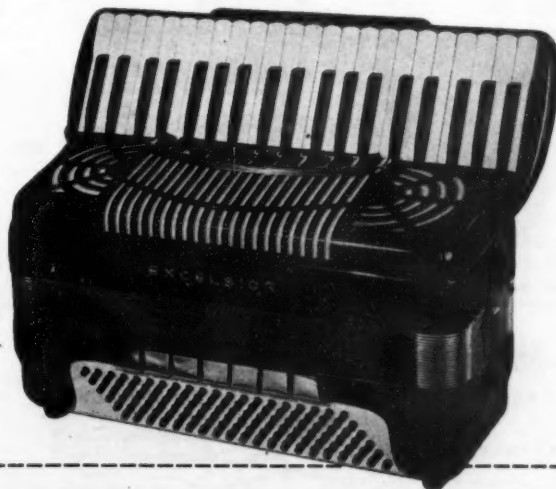
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MOVIE MUSIC

Builds Music Names As Big Draw In Movies, Too

By CHARLES EMGE

Hollywood—"The music business and the motion picture industry are two different worlds—but we're beginning to get closer to each other." That's the viewpoint of Jonie Taps, former top man with the publishing firm of Shapiro-Bern-

revive public interest in musical personalities as film attractions instead of holding out for impossible prices. There is only one agency in the music business that understands our problem. It's GAC—and you can quote me on that," he said.

Like *Make Believe Ballroom*, *When You're Smiling* will have no big-name movie actors in the cast. Taps believes that Frankie Laine, whom he thinks is as great a performer in his own way as Al Jolson, is as big a boxoffice attraction at a motion picture theater as many supposedly famous film stars. "People think Frankie is big now," says Jonie. "Well, he's just getting started."

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Brings Back Bob Cats

Jonie, who still makes the rounds of the niteries here and rarely misses an important opening, is fully aware of the renaissance of interest in early-day jazz forms. He has Bob Crosby set for the role of band leader and will back him with a group comprised of as many members of the old Crosby Bob Cats as can be assembled and temporarily liberated from contractual and radio commitments.

Getting even a representative portion of the old group together will be a notable event. Not-so-old oldtimers, and even many of today's teenagers, will recall that famous old gang that was playing a very creditable brand of traditional jazz during the years when it was all but a lost art.

No 'Jazz Film'

"This is not a 'jazz film,'" said Jonie. "Just a movie in which we think we'll have some pretty good music. The public is not ready for an authentic jazz picture. But the next big cycle in picture trends will be a swing back to the use of music names."

"Ultimately, all pictures will be

Charlie

about radio's platter chatter men, but the large quantities of footage featuring "famous American disc jockeys," which a Columbia traveling crew has been amassing in various parts of the U. S., has been re-routed to the studio's shorts department. Only Hollywood's ever-present Al Jarvis remains in the lineup.

Still Close

"The music business is still close to my heart," Jonie recently told *Down Beat*. "I'm out to prove that singers, band leaders, and musicians, when properly presented, can be just as big in the movies as in theaters, radio, and television."

"More of them would be working in pictures now, and I mean as featured performers as we are using them in this picture, if the agencies handling them would talk sense when we want to talk business."

"The agencies should cooperate with those of us who are trying to

Soundtrack Siftings

Scratch Vaughan and Kid Ory's *New Orleans* Jazz band were set as co-features in musical short produced by Will Cowan at Universal-International. Plan called for band backing singer to be combo headed by Lee Young for visual work, with soundtrack recorded by U-I staff orkers. Ory bandmen doing both sound and picture for their portion.

Eddie Kay, Monogram music director, scoured Hollywood music shops in vain to secure old record of *Charleston* to use as tempo track for dance number in studio's forthcoming film, *A Modern Marriage*. Kay finally sent out call via *Garry Goodwin's* KLAAC platter program and a listener brought in an old Vocalion on the song, a dance hit of the early '30s. (Note: tempo tracks are not heard by movie-goers. They are used during filming of dance numbers as guide to which music may be synchronized and recorded later.)

The *Secret Fary* is the new title of *Blind Spot*, RKOPus in which guitarist Dave Barber makes his debut as movie actor and heads group of musicians in jam session sequence (*Down Beat*, Dec. 30).

Carol Richards, up-and-coming young Hollywood radio singer, soundtracked the *Johnny Mercer-Herold Arlen* songs for *Joan Crawford's* visual role as star of the soon-to-be-released Technicolor film musical, *The Petty Girl*.

Hugh Martin, vocal arranger of New York station *Wolfe* (*Gentlemen Prefer Blondes*, at all), in Hollywood for song scoring assignment on RKO's *Two Tickets*

made with television as the big market, and good musical pictures will be a large part of the output. There will be a lot of work for musicians in pictures, and you can say that I shall do my best to help my old friends in the music business; they helped me, and I haven't forgotten them."

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to Broadway. Other studio assignments here in the offing.

Joe Venuti, violin; Candy Candido, bass; Merwin (ish Kabibble) Bogus, trumpet, and Perry Botkin, guitar, appear and play with Bing Crosby in comedy musical number, *The Horse Told Me*, in *Edging High*, Crosby starrer due for release shortly.

Goodolajura trio, spotted by Dean Martin at Palm Springs' Doll House, where unit has played for almost three years, was brought in to Paramount studio to accompany singer in one of his songs in *My Friend Irma Goes West*. Group is comprised of *Lomberto Leyva*, *Jesse Castillon*, and *Marie Saeffes*. All play guitars and take a hand on various rhythm instruments.

Protest TV Show Minstrel Makeup

Hollywood—TV station KTLA, in response to a deluge of complaints and threats of picketing by the National Association for the Advancement of Colored People, has announced that there will be no more "blackface" makeup worn by performers on the new weekly show, *Dizie Show Boat*, which features Nappy Lamare's band.

On the first two shows, all of Nappy's bandmen appeared in the old style minstrel man's makeup despite

Rex Makes Brief Stop On Continent

Vancouver, B. C.—Rex Stewart returned to this continent after a three-year absence, arriving on the liner *Aorangi* from Australia Feb. 18. The stopover is brief, however, as Rex leaves soon for a two-week concert date in a Scandinavian country. Later in the year Rex plans to form a small jam group in New York.

Speaking of conditions in Australia, Rex reports "there aren't enough musicians to go around." On the subject of this thing called bop, Rex replied "I think it is making a wonderful contribution to music. I don't play it unless I'm asked. Then I play my version of it."

—Marke Faise

the fact that, in the traditional minstrel show, makeup never was worn by musicians and usually only by "end men." Situation was especially embarrassing to Nappy's drummer, Zutty Singleton (now with Art Hodes in Chicago), and brought sharp protests from many sources.

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White Happily Wacky At Wilton



Long Beach, Calif.—Held over at the Wilton hotel's Sky room here, the Johnny White quartet gags it up a bit at the end of a set. Ex-Goodman quartet vibist White is hanging over the bass, while regular bass player George Cass, with guitar, has his back to the camera. Clarinetist mugging down at the end of the line is Johnny Schmidt, while guitarist Guy Scalise is on his left. Combo broadcasts over FM station KNOB, and is being plugged on the screen of 20 west coast Fox theaters.

Los Angeles Band Briefs

Lee Brown and Russ Morgan, both Joe Glaser attractions, set in that order to take over Palladium stand following Fred's Martin's return date (April 11-May 13.)

Nappy Lamare and his Levee Loungers were figured to replace Tico Robbins' Latin rhythm outfit at Ciro's, sharing stand with Disk Stable ork during their stay there starting March 10.

Nick Stuart, with 12-piece ork, replaced Denny Benkeser as co-feature with Harry Owens at Aragon. Charlie Spivak due for Stuart's spot starting April 4.

Marvin Johnson crew, with two-weeks-with-option ticket, into York club March 4.

Three Modellers, music-comedy trio headed by guitarist Fred Thomas, was set for date at San Francisco's Log Cabin starting March 15. Others in group are Dick Emmons, guitar, and Hal Westerman, bass. Albert Nicholas reopened at Virginia's, after short layoff while previous band returned on contract adjustment. Had two new men in band, pianist Gid Herson in place of L. E. Cooper, and banjoist Leo Bibbs for Reggie Jones. Others with veteran New Orleans clarinet ace are Andrew Blakeney trumpet, and Alton Redd, drums. Red Nerve trio, recently returned from Honolulu, announced for indefinite engagement at the Haig starting March 8. With Red are Tal Farlow, guitar, and Red Kelly, bass.

Pete Daily reported signed for two-week stand at San Francisco's Hangover club starting March 15.

THE HOLLYWOOD BEAT

Sunset Strip Club Sets Lamare For Steady Stint

By HAL HOLLY

Hollywood—The "battle of Sunset Strip" is on. But this time, instead of slugs from gangsters' gats and nasty words about our police department by Mickey Cohen's mobsters, the ammunition is music, and the battle is between the Firehouse Five Plus Two and Nappy Lamare's Levee Loungers. Nappy and his boys were tagged by Her-

man Hover to lure movie colony music lovers, who have been mobbing the Mocambo for the Firemen's Monday night sessions, to Ciro's, the Strip's other high-priced hotspot.

Nappy took his troupe of two-beaters into Ciro's for a Wednesday (offnight) stint following Ben Pollack's similar stand, and what happened?

Figure of Speech

Hover heard something he liked, the sound of coins clinking in the cash drawer. (A figure of speech, of course; at Ciro's, coins are something you wouldn't even be caught picking up off the floor.) Anyway, Nappy's music gave Hover such a happy feeling, he signed the Loungers to a two-week-with-options stand as his main attraction starting March 10.

DOTTED NOTES: Lee Wilder, operator, of Tempo record shop and Hollywood's only gal disc jockey, coming in strong with her midnight to 1 a.m. KFWB saucer session. Lee pitches her program for the progressives.

Bing Crosby's transcribed platter program, the Monday-through-Friday show on which he does a disc jockey duo with Ken Carpenter, was set for west coast release starting March 6, completing a nationwide CBS hookup. The product plugged is Minute Maid frozen orange juice, which is distributed by one of the many firms of which Crosby is president and chief stockholder. A very efficient and profitable little business arrangement.

Hollywood Teletopics

Ted Mossman (adapter of Chopin tune that became "Till the End of Time") signed as regular pianist on KLAS-TV's "Glances" at Anson, new weekly marking entry to video of KFWB platter pusher Bill Anson. Planned to retain Bobbie Seamon trio as regulars if budget held up. (Sunday, 10 a.m.-2:15 p.m.)

Nappy Lamare group headlines new KTLA videopics, a weekly half-hour stint tagged Dixie Showboat, presided over by two-beat touter Frank Bull. With Nappy on opening shows were Joe Graves, trumpet; Brad Gowans, trombone; Johnny Cepellio, clarinet; Jack Peoples, piano; Bud Brown, tenor; Budd Hatch, tuba, and Ray Hart, drums. (Wednesday, 8-8:30 p.m.)

Firehouse Five Plus Two set to share KTLA's Bandstand Rome with Nick Stuart band for period March 15-April 9. Charlie Spivak crew will have the Aragon ballroom's telestint starting April 9. (Sunday 5-6 p.m.)

Harry Owens' Royal Hawaiiana and Bobby Ramez' Latin Cruise, another KTLA band show, set for national distribution soon via telecircuit.

Claude Thornhill band, coming in cold on Palladium's KTTV stint, off to a slow start but improving with cash show as did Freddy Martin. (Wednesday, 9:30-10 p.m.)

Virginia Muzzy, successor to June Hutton as Pied Piperess, subbing for Jan Clayton on KTTV's Marcellino & Clayton Show during Jan's absence. (Wednesday, 9:30-10 p.m.)

Ray Henderson heads music unit backing Lucille Norman on new KTTV show, Lucille Norman Sings. (Thursday, 7:45-8 p.m.)

Organist Milton Charles lost his spot on KTTV's Mystery in My Hobby and was replaced by phonograph records as show, due to time conflicts, was telecircuit for local release. AFM regulations provide for national release of telecircuit shows but not for local release.

Larry Gordon, who did underscoring of forthcoming film, Wagons Master, set as music director on new KTTV rustic rhythm show, Bare Dance, featuring Ken Carson, singer-guitarist, Andy Parker's Flinnsmen, and singer Louanne Hogan. Originates at El Patio theater, now housing several CBS video productions. (Saturday, 8-9 p.m.)

Organist Bob Davis doing music on Tele-Teen Reporter, launched and sold recently by KECA-TV. (Wednesday, 7:30-8 p.m.)

The Carpenter ork inaugurated first of new series, Television Discovery Time, set by KECA-TV for emanation from Horace Heidt's Trionan ballroom, Duke Ellington guest on opener. Show is combination audience participation and Held-like talent quest. (Saturday, 8:30-9:30 p.m.)

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DOWN BEAT

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The Dollar: Sign Of Our Times

The music business is in a definitely confused state and we believe that some of the reasons for it are quite clear. It generally is conceded that music is an art form, but this seems to have been completely ignored in the frantic chase for the buck in all branches of the music industry.

The dollar sign has been substituted for the musical clef.

The public has practically no opportunity to select the songs it would like to hear, almost as limited a choice of the bands it would like to hear play them. From the tight little circle of the professional writers who create the songs, down through the group of publishers, the bands and vocalists, the offices which book them, the firms who record them, to the disc jockeys who spin the platters on the air, everything is controlled.

We talked to a chap the other day who has been closely identified with the music biz, but restricted to one seaboard. He is completing a coast to coast tour in advance of a large unit, visiting all principal cities and many smaller ones and having his first opportunity to observe at first hand all of the general ramifications of the trade.

"I had heard of the payola," he told us, "but I was amazed by the discovery that there is an angle in almost everything that happens music-wise. Everyone is an operator, and practices range from just plain sharp business to outright brazen bribery! For example, the owner of a small music shop might order 20 copies of a certain record, but receives 40 platters with a letter pointing out that he is not being billed for the extra 20."

Arthur Godfrey let out a blast against too much commercialism in music on his radio program a couple of weeks ago. He pointed out that song pluggers are stuffing their songs down the throats of musicians, performers, and the public. And that in their zeal for plugs, they run a good song down the drain in a couple of weeks.

Jack Robbins, one of the biggest and most successful of the old-line music publishers, frequently has been quoted to this effect: "I should know all about the band business—I financed it!"

He wasn't kidding!

When big band booking offices instituted the scheme of tying up spots on an exclusive basis ("We'll give you our name attractions if you let us unload the rest of our units on you, including the dogs") they just about sounded the death knell on any new band attempting to make the grade on merit alone.

Music publishers and their contact men always brag that they are the life blood of bands and performers, supplying them with the material which they play or sing. It is unfortunate that they concentrate so exclusively upon the unit or artist that has a recording contract and radio time. They disregard almost entirely any group without these two requisites. This hardly makes them benefactors.

There's just too much Mammon and not enough Music!

Stacked



New York—Press agent Man-nie Greenfield claims this photo proves something; namely, that Don Cornell's Victor disk of *It Isn't Fair* pulled this much fan mail. Quite a stack of letters former Sammy Kaye singer Cornell's sitting on, but scrutiny of the photo showed them all to be addressed to *Mother Parker's Musical Mysteries*, CKOY, Ottawa. And what does that prove?

CHORDS AND DISCORDS

Five Find Friends

San Bernardino, Calif.

To the Editors:
Four of my friends and I drove to Los Angeles to see if there was any chance of getting in to see the Kenton preview concert. We heard the band rehearsing, so we stood outside the stage door of the Philharmonic. They stopped for a break, and when Kenton and his manager came out, we asked them if there was any chance of getting in. Kenton's manager told us to come to the front door at the beginning of the concert and perhaps we could sit in the orchestra pit.

We stayed around to listen to the rest of the rehearsal, and later the manager came out and gave us tickets to the manager's box. Kenton took time out from his busy day to hope we would enjoy the concert. It knocked us out, of course, as did Stan Kenton's genuine friendliness. If some of the other "name" leaders would take a leaf from Kenton's book, the music business would be better off.

Bill Peterson

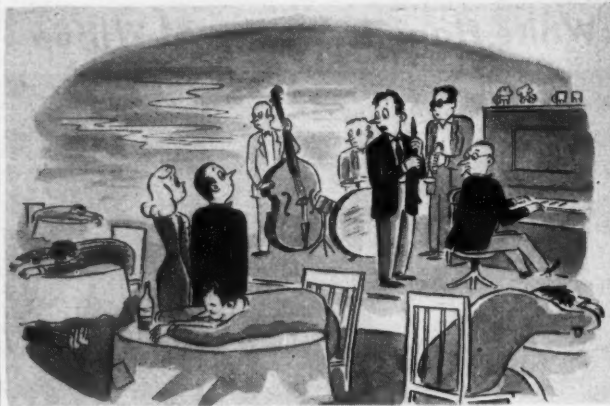
Old-Timer's View

Evansville, Ind.

To the Editors:
What is so new and wonderful about the Roy Stevens band deciding to have a library to play for all of the people? I have had a band and a library playing like that for the last 15 years, and the result has been that I have had the leading band in the city and the surrounding Tri-State area during that time. We have continued to play year in and year out while any number of bop and progressive bands have been organized, failed, and folded.

We have a few youngsters in our city who think they are the boppers of the age, but can they play clean execution, blend with a section, play in tune, follow the director, play all types of music? No! I have men in the band who have been with Bob Zurke, Bob Strong, Boyd Raeburn, Alvino Rey, etc. Most of us are over 30, married, have families and day jobs, and are playing music as a sideline because it is still in our blood.

Disc jockeys and music writers who don't know one note from another are playing records and telling people about them and the new fads, and the result is a befuddled public. Years ago when Goodman or Dorsey or Lombardo played a number, you could copy them and the public would know immediately who you were copying and if you



"Sorry, there's no dancing. Just relax and enjoy the music like everyone else."

did a good job they would applaud you. Now they don't know what they want to hear, but they still want it danceable and understandable.

(Name omitted on request)

Lost Sideman

Hollywood

To the Editors:
I was very much surprised to note in the March 19 issue of your magazine that you think I never heard of Harry James.

I resent the implication that anyone who has successfully managed a jazz record shop with an excellent stock of rare records for nearly nine years would not be familiar with a sideman in Benny Goodman's band. James' work in the trumpet section, (where he replaced Zeke Zarchy about 1937), was promising.

By the way, whatever became of Harry James?

Marili Ertegun

Oscars For Oscar

Kitchener, Ontario

To the Editors:
Thanks ever so much for the article on Canada's own, Oscar Peterson (*Down Beat*, March 10). Thanks, too, to Henry F. Whiston of CBC for writing it, and to Norman Granz for giving him a chance at one of his concerts.

As Oscar has made over a dozen records for Victor here in Canada, letters to the Victor company might get them to release some of his records in the U. S. There are many jazz fans in the States to whom I have sent Oscar's records, such as Hollywood's Jean Porter and the Pittsburgh jazz club, and they think he is one of the best.

Canada has many more fine musicians. I hope they, too, can be recognized sometime.

Rae Harlock

Stan Unintegrated

Los Angeles

To the Editors:
I anticipated a great musical treat in Stan Kenton's "Workshop Concert," but following the presentation of "Innovations in Modern Music," this anxiety was released as a vague disappointment.

My total conception of the concert was of ideas without adequate expression. Stan presented scores of wonderful ideas but lacked musical continuity. True, he did completely transcend the jazz medium and trespassed into the classical realm, but unfortunately he hasn't the complete control of his style as the classicists have.

In the classical field, symmetry and integration are of the utmost importance, keynoting perfect balance and harmony. Kenton neglected this major point, thereby treating each section as a separate unit. When the strings played, the brass was quiet, and vice versa. No wholeness.

The core of Stan's problems, I believe, lies in the arrangements, which were still rough and in the crude stage. The orchestra executed the numbers with a cleanliness, vitality, and enthusiasm no other big band can match. And as long as the trade has the Kentons, Raeburns, and Parkers, the experimentalists, music will never stagnate.

Mort Lampert

RAGTIME MARCHES ON

NEW NUMBERS

CATENACCI—Twin daughters to Mr. and Mrs. Ernest Catenacci, Feb. 5 in Philadelphia. Dad is former Elliot Lawrence saxist now with Lou Zollo.

FERRIN—A son to Mr. and Mrs. Hal Ferrin, Feb. 20 in Atlantic City. Dad is Haddon Hall hotel music director.

LAGI—A son to Mr. and Mrs. Peter Lagi, Feb. 18 in Pittsburgh. Dad is with Nick Covato's band.

SEVERINSON—A daughter, Nancy (2 lbs.), to Mr. and Mrs. Doc Severinson, recently in New York. Dad is trumpeter with Tommy Dorsey.

SINNOTT—A son to Mr. and Mrs. Howard Sinnot, Feb. 25 in New York. Dad is GAC one-nighter head.

TIED NOTES

CAMPBELL-MORGAN—Daryl Campbell, trumpeter with Charlie Spivak, and Margie Morgan, Feb. 27 in New York.

COMSTOCK-ROWTON—Frank C. Comstock, Les Brown's arranger and occasional trombonist, and Wanda Rowton, recently in Los Angeles.

FLAX-PALUMBO—Marty Flax, tenor with Roy Stevens, and Annette Palumbo, Feb. 27 in New York.

KINCAIDE-BOONE—Deane Kincaide, former Ray McKinley tenor who's still arranging for the band, and Polly Boone, Feb. 26 in New York.

PIFFNER-COWLEY—Ralph Piffner, trombonist with Les Brown, and Bea Cowley, Feb. 12 in Los Angeles.

SHANK-MALOUF—Bud Shank, lead alto with Stan Kenton, and LaRue Malouf, Feb. 19 in Elko, Nevada.

SHEVAK-LOUISE—Robert (Iggy) Shevak, bassist with Bobby True's quartet, and Jean Louise, who sang with Charlie Barnett as Jean Wilson, Feb. 26 in Los Angeles.

TORRES-HARRIS—Pedro Torres and Ruth Harris, pianist and singer, Feb. 12 in Philadelphia.

FINAL BAR

BAUR—Franklyn Baur, 46, early radio singer chosen as the original "Voice of Firestone" in 1929. Feb. 24 in New York.

BEER—Raymond W. Beebe, 55, composer, arranger, and conductor, Feb. 26 in Cleveland.

DOWNING—John H. Downing, 38, trumpeter formerly with Vaughn Monroe, Feb. 17 in Utica, N. Y.

ELDRIDGE—Albert Eldridge, 64, pianist with Paul Whiteman, Isham Jones, and Gene Rodemich, Feb. 22 in St. Louis.

GRANATO—Lawrence Granato Sr., 59, song writer and publisher, Feb. 28 in Dayton, Ohio.

HOWARD—Roscoe Howard, vice-president of Belmont Distributors, Inc., founder of the Howard Radio Company, and formerly with Zenith and RCA Victor Distributors, Feb. 17 in Milwaukee.

KING—Charles E. King, writer and publisher of Hawaiian songs, and onetime teacher of music, Feb. 25 in New York.

LAUDER—Sir Harry Lauder, 79, Scottish comedian and singer, Feb. 26 in Lenarkshire, Scotland.

MUELLER—Joseph E. Mueller, 52, one-time banjoist with Isham Jones and Don Bestor, Feb. 23 in New York.

SCHWARTZWALD—Milton Schwartzwald, 58, head of the music department at Universal-International studios, March 1 in Hollywood.

VON TILZER—Mrs. Albert Von Tilzer, 69, wife of the song writer, Feb. 26 in Beverly Hills, Calif.

WITMARK—Jay Witmark, 77, co-founder of M. Witmark & Sons music publishing firm, and one of the organizers of ASCAP, Feb. 16 in New York.

LOST HARMONY

CASSADY—Al Cassady, leader, and Jeanne May Cassady, dancer, Feb. 2 in Cincinnati.

OSTERSTEIN—Eli Oberstein, recording executive, and Mary Oberstein, Jan. 30 in New York.

Morton Heads Unit

New York—Trombonist Benny Morton is currently heading the trio at the Riviera lounge for an indefinite stay. Sidemen are Herb Ward, bass, and Bill Herb, piano.

Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

JAMES MOODY'S BAND (Prestige, from Metronome of Sweden masters, 10/12/49). Leppie Sundwall, bass trumpet; Arne Damnerus, alto; James Moody, tenor; Per Arne Croona, baritone; Thore Swanderud, piano; Yagge Akerberg, bass, and Andrew Berman, drums.
Lester Leaps In. (10/7/49.) Gosta Thesellus, piano, for Swanderud.
Out of Nowhere.

ARNE DAMNERUS' BAND. (Prestige, from Metronome of Sweden masters, 8/28/49). Arne Damnerus, clarinet; Gosta Thesellus, piano; Leppie Sundwall, bass, and Jack Noren, drums.
Body and Soul. (9/19/49.) Alf Linde, vibes, added.
I've Got My Love to Keep Me Warm.

GEORGIA GIBBS with MAX KAMINSKY'S BAND (Coral, 2/16/50). Max Kaminsky, trumpet; Munn Ware, trombone; Sol Yaged, clarinet; Charlie Quesser, piano; Jack Leberg, bass, and Kansas Fields, drums. Georgia Gibbs, vocals.
I'd Have Baked a Cake and Happy People.

BOB CROSBY'S ORCHESTRA (Coral, 2/17/50). Trumpets—Andy Ferratti, Yank Lawson, and Billy Butterfield; trombone—Will Bradley; saxes—Hank D'Amico and Hymie Schertzer, alto; Hank Ross and Jimmy Lytell, tenors; Paul Riel, tenor and baritone; rhythm—Dave Bowman, piano; Bob Haggart, bass; Carl Kress, guitar, and Bunny Shawker, drums. Bob Crosby, vocals.
Rose Room and When My Sugar Walks Down the Street.
Ferratti, Schertzer, and Ross out.
That's Plenty.
Fred Pfaff, tuba, added.
If You Can't Get a Drum with a Boom, Boom, Boom.

SONNY STITT QUARTET (Prestige, 2/17/50). Sonny Stitt, tenor; Kenny Drew, piano; Tommy Potter, bass, and Art Blakey, drums.
Ain't Misbehavin'; Mean to Me; Avalon, and an untitled Stitt original.

JOE RICARDEL'S BAND (Box Office, 3/17/50). Leo King, trumpet; Sy Tarkoff, Abe Tamoff, and Sal Agosta, tenors; Ben Camarda, piano; Buddy Christian, drums; Manny Ricardel, bass, and Joe Ricardel, violin.
Baby, Don't You Bother Me and Tusi Belle.

TOMMY DORSEY'S ORCHESTRA (Victor, 2/22/50). Trumpets — Stan Stout, Billy Butterfield, Johnny Amorosa, and Doc Savrinson; trombones — Nick D'Maio, Ange Callea, and Tommy Dorsey; saxes—Hugo Loewenstein, Walt Levinaky, Boonnie Richman, Babe Fress, and Sol Schlager; rhythm—Gene Kutich, piano; Sam Herman, guitar; Ward Ervin, bass, and Buddy Rich, drums. Johnny Amorosa and Frances Ervin, vocals.
C'est Si Bon; Until Tonight; Piccadilly Dilly, and Comin' Thru the Rye. (2/25/50). Chris Griffin, trumpet, for Butterfield.
I Hadn't Anyone 'Til You and But He Can Dance.

GENE KRUPA'S ORCHESTRA (Victor, 2/24/50). Trumpets — Ray Trickett, Bill Purcell, Fern Caron, and Don Fagerquist; trombones—Irby Green, Gene Mullin, and Bob Swope; saxes—Lenny Hambro, Harvey Cousins, Johnny Lueck, Buddy Wise, and Dale Kever; rhythm — Norman Schnell,

piano; Don Simpson, bass, and Gene Krupa, drums. Bill Black, vocals.
Ain't Misbehavin'; Honeydoodle Rose; Dust, and These Foolish Things.

AL HAIG TRIO (New Jazz, 2/27/50). Al Haig, piano; Tommy Potter, bass, and Roy Haynes, drums.
Lisa; Stars Fell on Alabama; Opus Coprice, and Stairway to the Stars.

My Best On Wax

By Louis Armstrong

I lost my collection of records during my travels, mostly to friends who "borrowed" them. Now that I have a home and am going to have a chance to settle down once in a while, I'm starting to get together my "lifetime collection." And the record I want most, the one that's No. 1 on my list, is the first recording I made on *Sleepytime Down South*. I mean the original recording I made for Okeh about 1931.

It was in those old studios on Washington street in Chicago. You know that talking stuff in there between Charlie Alexander (the pianist) and me? Man, that was real. It was all spontaneous. Ad lib, I guess they call it, and I felt every word of it.

Feeling Right

Old Charlie. We were really good friends, and you know how good it feels to meet some old friend from home you haven't seen for years, 'specially when you're both feeling just right—and we were feeling just right that day.

I have a real warm spot in my heart for that old band, too. That was the first colored band to make a real bigtime tour through the south. I think I remember all the boys. There was, besides Charlie, Zilner T. Randolph, trumpet; Chester Jackson, trombone; George James, Lester Boone, and Al Washington, saxes; John Lindsay, bass; Tubby Hall, drums, and Mike McKinstry, banjo.

I'd been carrying the song around in my suitcase for three years. Don't know just why we decided to make it that particular day. We didn't have any special arrangement like they have now-

THE HOT BOX

Souchon Contributes To New Orleans Jazz Lore

By GEORGE HOEFER

Chicago—Some early New Orleans jazz lore that has never been probed too deeply is wrapped up in the memories of Doctor Edmond Souchon, of New Orleans. Souchon was an original member of the Six and Seven-Eighths band, or-

ganized in 1909. It was called Six and Seven-Eighths because Midget Harrison, the member who played hot violin, had earned the soubriquet "seven-eighths of a man" due to his height of less than five feet.

The group included at the start: Bob Reynolds, guitar; Harry Reynolds, mandolin; Bill Gibbons, mandolin; Bern-



George

nie Shields, banjo; Charles Hardy, ukulele; Edmond Souchon, guitar, and Harrison, violin.

Now, some 40 years later, the band is still in existence, with Souchon and Shields the sole survivors of the original septet. It is now a quartet, with Bill Kepplinger, mandolin; Shields, banjo; Frank (Red) Mackie, bass fiddle, and Souchon, guitar.

The band became a popular jobbing unit during the days before World War I. They played for the college groups and the "silk stocking" element when "not too noisy, but hot" music was wanted. They

adays. I think we had a stock and that we changed the parts around to suit ourselves right there in the studio.

No Fooling Around

We didn't fool around making a lot of masters, either, in those days. On that one I remember we just made a few tests for balance.

I said "Boys, let's make it." And we did.

I made it for other companies later, and I've played it lots of times since. But to me that one will always be my greatest.

You can say I'm sending out a sort of call for that record. It's out of print and I guess it's quite a collectors' item. Probably brings a good price nowadays. It will be a good joke on me if I have to pay more for that record than I got for making it.

were the official band for weekends aboard the house boat *Aunt Dinah*, owned by an assistant secretary of the navy.

Few Lessons

Few of the original members ever took lessons, other than sitting on the curb outside the cafe where King Oliver was playing with Kid Ory, Johnny and Baby Dodds, and other greats in his band. While Oliver's music was still fresh in their minds, they went home and tried to imitate it on strings. The boys also listened to the bands of Tom Brown, Fisher's Brass band, Happy Shilling's band, and the Original Dixieland Jazz band.

Tom Anderson's cafe in Storyville used to feature a three-piece string orchestra: mandolin, guitar, and string bass. The members of the Six and Seven-Eighths who could muster the courage and the price of a beer used to haunt the infamous cafe's back room to get pointers on how to play *High Society*.

Made Records

The present group made some records last year that are due to come out on Circle in the near future. At first issued on a local label called New Orleans Originals, the tunes released were *Tiger Rag*, *High Society*, *Clarinet Marmalade* and *Medley* (a) *Tico Tico* (b) *Old Gang of Mine*.

Today the group of four periodically gets together at Dr. Souchon's residence for private jam sessions. They are all men high up in their chosen professions, none of which has anything to do with music.

JAZZ MISCELLANY: Dr. Schulz-Kohn, 22a Duesseldorf, Binterimstr. 26, Germany, is one of the editors of the new *Jazz* magazine being published in the land where jazz used to be verboten. He has also worked up a complete Jimmy McPartland discography, including all the miscellaneous sides on which Jimmy played with small combos, big bands, and his own units.

New Blackstone Sides

Orin Blackstone, owner of the

Old Jazz Sides On Brunswick LP

New York—First hot jazz sides to be put on LP are due on the Brunswick label. Platters will be reissues of the collectors albums which the Decca-controlled label has been putting out for several years. First Brunswick release will include a minimum of four platters. Exact contents have not yet been determined. Shellac series included albums by Jelly Roll Morton, Duke Ellington, Red Nichols, and other veteran jazz groups.

At the same time, Decca is putting its Coral label on LP. First microgrooves from Coral will include a Bob Crosby Dixie dish. Prices for both Coral and Brunswick LPs will be in line with Decca LPs, \$2.85 to \$5.85.

New Orleans Record shop, 439 Baronne Street, New Orleans, 13, La., has two new records by Herb Morand's New Orleans Jazz band. Sides are N. O. 753, *Down In Honky Tonk Town* and *If You're A Viper*, and N. O. 754, *Pork Chop Rag* and *Ain't Gonna Give Nobody None of My Jelly Roll*.

Those who like to hear jazz on the juke box should dig a place in Chicago 15 feet below the Ontario hotel called The Sewer. The box has all the latest bop, swing, and jazz.

COLLECTOR'S CATALOG: Don Ferrari, 54 Wellington road, Dewsbury, Yorkshire, England, wants a pen pal, preferably someone who likes Tommy Dorsey and Woody Herman, and dislikes bop.

Frank W. Durrant, 51, Cliff road, Carlton, Nottingham, England. A thwarted English jazz record collector whose chief interest is New Orleans music. Would like to swap jazz magazines and other jazz literature.

Esteban Colomer Brosa, Calle A. Clave 12-Granollers, Barcelona, Spain. An avid jazz fan, member of Club de Ritmo, Spanish jazz club, wants to get in touch with jazz lovers all over the world.

Billie Collector

Harry Martin, YMCA, Fall River, Mass. A Billie Holiday collector. Wishes to complete his collection with Holiday Parlophones issued in England.

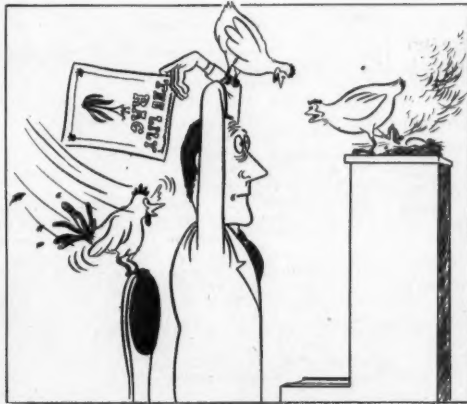
G. B. Day, 123 Newnham avenue, Bedford, Bedfordshire, England. Interested in Kenton and Ventura. Would like to make contact with someone interested in the same artists.

Down Beat covers the music news from coast to coast and is read around the world.

Evolution Of Jazz



He showed an early aptitude for music . . .



He played . . . Gunphrey's chicken farm and roadhouse.



"I can execute almost as well as ever."

Charles Thompson, the composer of *Lily Rag* and a widely-traveled ragtime pianist, was born in St. Louis, June 9, 1891. He showed an early aptitude for music and "played for company at the age of 10." As a youth he worked at numerous jobs around St. Louis, and in later years became a railroad cook on the Penn. Wabash, Missouri Pacific, and M.K. & T. railroads. One of Thompson's early influences was pianist Artie Matthews, one of the leading "readers" and arrangers among St. Louis rag men. It was Matthews who arranged Thompson's *Lily Rag*, so named because it was written shortly before Easter of 1913. Thompson's travels, which took him from St. Louis many times, included stopovers at Terre Haute, Ind., Detroit, Cleveland, Toledo (where he became acquainted with James J. Johnson), Erie, Buffalo, and Atlantic City. During the summer of 1917 he worked on the Ohio river

steamboat, City of Charleston, as pianist and calliopiist. Thompson played such well-known spots in St. Louis and East St. Louis suburbs as Sauter's Garden, Eddie Hines' Red Wing, Aunt Kate's Cabaret, Mart Gunphrey's Chicken Farm and Roadhouse, Tom Turpin's Jazzland, Charlie Mills Democratic club (a rendezvous for the colored sporting life of St. Louis), and The Palladium, a skating rink and dance hall on Delmar boulevard where he first worked out his *Delmar Rag*. In 1916, Thompson returned to St. Louis from one of his trips, entered a piano elimination contest at Charlie Turpin's Booker T. Washington theater on Market street, and emerged victorious over a field of 67 other piano men after elimination procedure lasting almost a month. The majority of such contests usually began with a field of 54 players; the contestants drew lots for order of appearance and could play one number of three-

minute duration each, with the winner of each set determined by a standing vote of the audience. After winning the Washington theater contest, Thompson was matched with Tom Turpin, whom he defeated for the Missouri state championship. During his career he has been associated with the bands of Charlie Creath, Lee Baxter, and Dewey Jackson, and also led his own band in Buffalo. Since October of 1945, Thompson has operated his own bar in St. Louis. Four sides recently released on Bill Russell's American Music label help verify Thompson's recent claim that, "I can execute almost as well as ever." These recordings, all Thompson compositions, include *Lily Rag*, *Derby Stomp*, *Lingering Blues*, and *Delmar Rag*. They are a welcome addition to the ever-increasing heritage of the ragtime era.

by J. Lee Anderson

Jazz Off The Record

By BILL RUSSO and LLOYD LIFTON

(Charlie Parker's solo on 'Relaxin' at Camarillo is the fourth in Down Beat's Jazz off the Record series.)

Chicago—At most recording sessions, from two to six masters are made of each tune. From these versions, one is chosen for release. The general listening public rarely gets to hear any but the issued master. Occasionally, when a record is reissued, a different master is released. In the last couple of years, different masters of small group jazz have been released as separate entities, sometimes with new titles (i.e. *Ko-Ko*, *Warming Up a Riff*).

In these cases the arranged portions are usually relatively unimportant. The emphasis is on the improvised choruses.

Great Opportunity

In the case of *Relaxin' at Camarillo*, a wonderful opportunity is presented. There are five individual masters available in jazz record stores. Two of these were released with the same record number (1012) but with different master numbers (1071-C and 1071-D). Another master, 1071-A, is on the back of *Stupendous*. Masters A, B, and E are included in a 12-inch LP release by Dial, entitled *Bird Plays the Blues*.

In this article it is not our purpose to compare these different masters. We feel, however, that those especially interested in Charlie Parker or the other soloists on these records will learn quite a bit by studying the five sides.

First After Release

The solo transcribed below is 1071-C. Recorded Feb. 26, 1947, it was one of Bird's first after his release from the hospital from which the record name is derived. The record is based on the standard 12-bar blues, and Parker's solo consists of two choruses. The first 12 bars of his solo follow the harmonic progression fairly closely, but in bars 13, 14, and 20, Parker introduces two significant harmonic changes.

In the first and second bars of the second chorus (bars 13 and 14 of the solo) Bird superimposes the chords A, A7, D, and Dm, a progression associated with the swing idiom (*Honeysuckle Rose*, *I Got Rhythm*, etc.).

Interesting Departure

Parker makes an interesting de-

parture from the early bop idiom by not using the chromatic minor sevenths noted in last month's solo. In the 12-bar blues chorus, these chords were usually used on the eighth bar. At this point in the first chorus below, Parker extends the A major chord for another measure by two fourth skips: one from the major third to the major seventh, the other from the major ninth to the major sixth.

In the eighth bar of the second chorus (bar 20 of the solo), he uses a Bb diminished seventh leading to the Bm7 of the next bar.

A notable feature of the solo is the spacing of the phrases. There are four rests of a measure or more. In fact, Parker is resting for a fourth of the solo. Yet the solo gives no feeling of being choppy or disconnected.

Most Outstanding

But the most outstanding feature is the *placing* of the phrases. This is most obvious in the first and the last phrases. The first phrase is a short opening statement that almost defines its place. Similarly,

Key To Solo

To play with record:

Alto and baritone saxophones play as is.

Tenor saxophone transpose up a perfect fourth.

Trumpet and clarinet transpose down a perfect fifth.

Trombone transpose down an octave and a major sixth, except for the phrase in parentheses, which is to be transposed down a major sixth.

Concert pitch instruments transpose a major sixth down or a minor third up.

M.M.: ♯ = 200

Record available; Dial 1012 (master D-1071-C).

Charlie Parker Solo On 'Relaxin' At Camarillo'*

A A7 (4)
 D9 A (8)
 Bm7 E7 A (12)
 A A7 D Dm A A7 (16)
 D9 A Bbdim.7 (20)
 Bm7 E7 A Bm7 E7 (24) A

*Master D-1071-C, Dial Record No. 1012

the last phrase, starting on the last half-beat of bar 22, is a closing or ending type of figure. Reversing these two phrases seems almost unimaginable.

To obtain the maximum benefits from this series, the practicing musician should listen to the record on which the solo appears, practice the solo independently of the record, and play the solo with the record.

Paxton In Short Return To Stand

New York—George Paxton, long absent from the podium, is currently making a farewell appearance as a leader at the Capitol theater. He opened a two-week stand March 25. Paxton, since retiring as a front man, has become a music publisher and, so he thought, had left his band days behind him.

However, due to Local 802's ban on traveling bands playing Broadway theater dates and the small number of 802 bands which mean anything at the box office, the Capitol was stuck for a band for the two-week run. Booker Sidney Piermont then remembered an old, unfulfilled commitment with Paxton, and got him to fill the date.

Sunday Session Spots McGhee

Fall River, Mass.—Sunday jazz sessions continue at the Latin Quarter, with recent guests including Howard McGhee, Manny Sylvia ork, and return engagement of the Nat Pierce band. Sessions will continue through early spring.

On the ballroom scene, Casino had one-niter by Charlie Parker's group . . . Arcadia in Providence featuring Ray Belaire ork regularly, with occasional names billed. Ray McKinley played spot recently . . . Reopening of Roseland in nearby Taunton brought huge crowds, with Tommy Reynolds, Charlie Spivak, and Artie Shaw playing dates.

Dave Swerling combo set to work at Lamplighter, local night spot . . . WALE features *Jazz At 1400* Sundays from 11:15 p.m. to midnight, only regular jazz show on radio in this vicinity.

—Howie Leonard

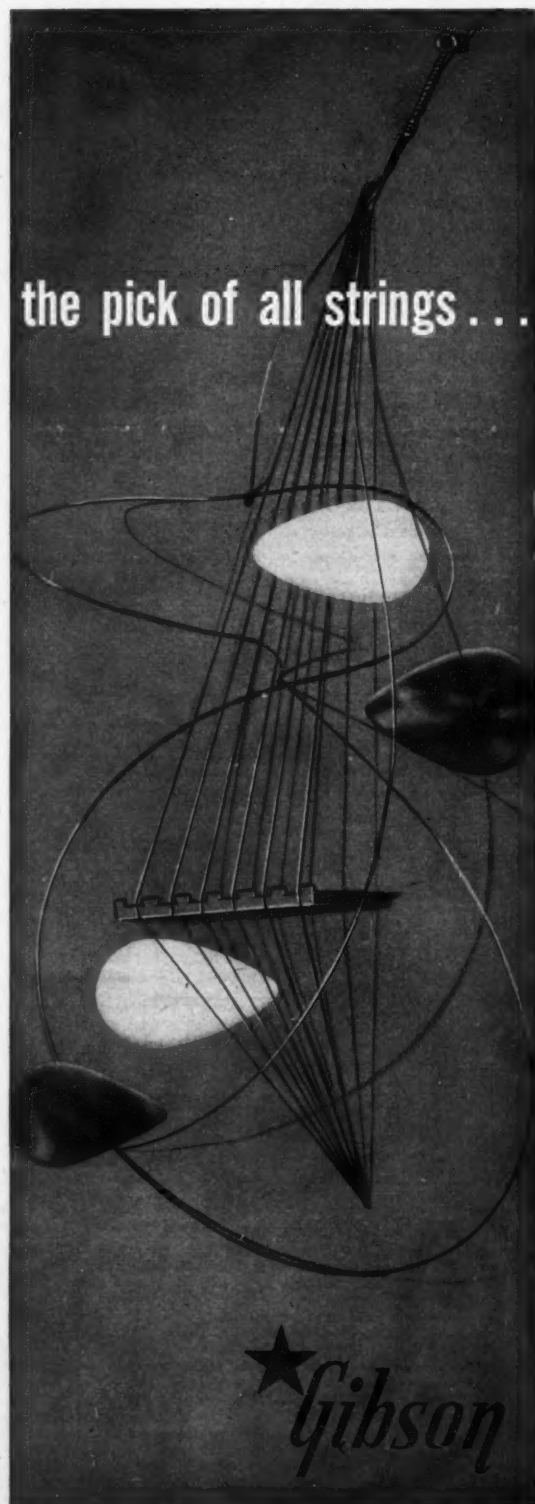
Twin Cities Seem To Catch 'Em All



Minneapolis—Oddly mixed trio, above, appeared at a March of Dimes show at the municipal auditorium here. Fourth member of the group, who made a backstage appearance only, is Rudy Vallee's poodle. Scat Davis is on the left, Chilean singer Malu Gatica in the center, and Vallee at the right.

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the pick of all strings . . .



Gibson



COMBO JAZZ

Joe Roland's Modern Symphonet

11 *Dee Dee's Dance*
 12 *Love Is Just a Plaything*

A string quartet, backed by a full rhythm section, with brother Roland playing very good vibes in front. Unfortunately the recording is done in a bad studio, and on *Dance*, the drums badly over-balance what is going on. But, as this writer has been crying since the 1936 days of the Shaw strings, this is the best way to use strings in a jazz band: as a separate organic section.

The boys aren't always exactly on the head on the unison figures nor on the pizzicato channel, but even so, it's an interesting sound. *Love*, sung by Paula Castle in the currently popular Vaughanian approach, is a rather pretty tune, with some complex harmonic changes that will prevent its use by the average singer. The string writing on the second chorus is worth hearing, since, for a change,

strings are used in a register where they can have some color and warmth. (Roland 1700.)

Nappy Lamare's Levee Loungers

11 *How Come You Do Me Like You Do?*

12 *Washington and Lee Swing*

A better than usual Dixie crew taking *Do* at a slow, relaxed tempo, with all the solos reflecting the indulgent pace. Eddie Miller, tenor, Andy Secrest, (once listed as possessing the mantle of Bix), trumpet, and Irv Verret, trombone, predominate. Tuba chuffing is by Country Washburne, once well known as a Ted Weemsite. Pianist Marvin Ash tees off *Swing*, followed by Eddie Miller and Zutty Singleton drum breaks. The return to public favor seems to have done something to the boys: they are playing in less handgrog fashion and with more interest in life and music. (Capitol 884.)

Honky Tonk Piano

Ray Turner: *Entertainer's Rag*
 Jim Jam

Lou Busch: *Kitten on the Keys*
 Two Dollar Rag

Marvin Ash: *Maple Leaf Rag*
 Cannonball Rag

Album Rating—JJ

This is one of those mysteries of album titling. How does Ray Turner, a fast-fingered Hollywood studio pianist, get into a tonk album? Or, for that matter, Lou

Symbol Key

JJJJ Tops
 JJJJ Tasty
 JJ Tepid
 J Tedious

Busch, ex-Hal Kemp pianist? Wouldn't any genuine house man turn a little purple on the subject of *Keys*. Jam is credited to the ex-Whiteman symphonic pianist, Roy Barge. Obviously, Jelly Roll Morton would love this album. The boys are doing same thing with the Dixieland revival they did with jazz, swing, bop, and what have you: loading all kinds of junk on, putting the label on it, and letting the poor public try to make the selection. (Capitol CC187.)

Marvin Ash

11 *Sweethearts on Parade*

12 *Pearl House Rag*

The Capitol house two-beaters playing the old Armstrong fave, *Parade*. Pianist Ash manages to play ensemble two-beat piano without getting the frightful mechanical feeling Bob Zurke used to put out. And certainly everything he does drives. (Capitol 855.)

Armand Hug

11 *Dixie Rag*

12 *Huggin' the Keys*

Two sides by a famous old New Orleans barrelhouse man, with all the dependence on figured bass played forcefully that that implies. Interesting as a style and jazz history—but hardly overly impressive otherwise. (Capitol 863.)

Jimmy Dorsey

11 *Clap Hands*

12 *When You Wore a Tulip*

Glad to see Dorsey's return to success, both because JD is a good guy, as John Wilson said, and also because his two-beat records have been consistently well done.

It's still a little amusing, though, to hear Claire Hogan, who was married to and sang with the then hip John Bothwell and band, doing raucous two-beat. (Columbia 38731.)

Stan Getz

11 *I've Got You Under My Skin*

12 *There's a Small Hotel*

Two sides by one of the best of the country's young musicians. De-

spite occasional lapses of tone and technique, Getz is constantly thinking and trying during his solos. They very seldom have the pat triteness of a man repeating what he has already worked out. His hard, crisp, quick-vibrated tone may bother you at first, but if you keep on listening, you will see how it adapts itself to the ideas he is playing. His conception is consistently pretty and melodic as well as being rhythmically forceful, integrated, and searching. Rhythm support is by Al Haig, Tommy Potter, and Roy Haynes. (Birdland 6001.)

BAND JAZZ

Georgie Auld

11 *Mild and Mellow*

12 *Settin' the Pace*

Well played, though perhaps not as distinctive as earlier scores waxed by this nine-man crew. (Discovery 117.)

DANCE

Tex Beneke and His Music in the Miller Mood

11 *Dream a Little Longer*

12 *Sunshine Cake*

Note this billing; evidently Ralph Flanagan and Jerry Gray are starting to hurt. Didn't Beneke announce two years ago he was dropping all Miller billing? Whatever, Flanagan still has more bite and better rhythm on his sides than Beneke does—these two, like all the others, are logy and heavy. (Victor 20-3703.)

Skitch Henderson

11 *Mary Lou*

12 *Sunday Monday*

Two sides by Hollywood's most effusive handshaker and party piano tinkler. *Lou* is done in a light, attractive groove, while *Monday* emerges as a march-novelty. (Capitol 881.)

Les Brown and His Band of Renown

11 *Solid As a Rock*

12 *It Isn't Fair*

That's the way the record billing reads: the "renown" business. What this return to his old title card portends, I wouldn't know. Both sides are rather commonplace. The Four Hits and a Miss, aren't perfectly blended on *Fair*, and they pour on the Vaughan phrasing. It's perfectly natural for singers to emulate the top names stylewise, but it can get a bit wearing upon repetition. (Columbia 38735.)

Your next issue of *Down Beat* will be that of April 21, on sale at your newsstand April 7.

JIMMY McPARTLAND

and his sextet

on UNISON records

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ROYAL GARDEN

500

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Top Drawer Discs

Combo Jazz: *There's a Small Hotel*, by Stan Getz (Birdland).

Band Jazz: *Settin' the Pace*, by Georgie Auld (Discovery).

Vocal: *Lover, Come Back to Me*, by Mildred Bailey (Columbia).

Novelty: *There Must Be Something Better Than Love*, by Pearl Bailey (Columbia).

Concert: *Slow Dance*, by Alec Wilder (Columbia).

VOCAL

Mildred Bailey

The Lonesome Road

I Let a Song Go out of My Heart

Thanks for the Memory

My Melancholy Baby

I'll Be Around

Lover, Come Back to Me

Don't Take Your Love from Me

All the Things You Are

Album Rating—JJJJ

Eight sides repressed from the middle and late '30s, sung by one of the greatest singers jazz has ever known, backed mostly by sidemen led by her ex-husband, Red Norvo. Both Miss Bailey and Norvo are people of monumental taste in music, may occasionally turn in ordinary performances, but have never turned in anything in less than the best taste esthetically.

These sides represent an era when Mildred's pure, crystal tones and lyrical attack were still under perfect control. They represent a perfection that almost no singer today tries to (or can) do.

Rather than harmonic or rhythm-pressed singing, here is singing concentrated on pure melodic phrasing, on evocation of a musical idea through proper expression of a lyric. If this country can be said to have had *lieder* singing, then Miss Bailey at this time was one of the greatest exponents.

All young singers, mooring out of tune or reaching for ideas that harmonically they can't justify or make palatable on any long range standard of taste, should study these sides for the instinctive musical discipline, the restraint, and the perfection of phrasing contained. Here is expressed the ability of a great artist. (Columbia LP 6094.)

Harry Belafonte

11 *Whispering*

12 *Sometimes I Feel Like a Motherless Child*

Belafonte is still over-doing on vowel sounds like "ing," makes them sound like "eeng," does make his delivery sound mannered. The emotion he puts into *Child* can be heard in the vibrato and half-sob heard on many words. (Capitol 888.)

Mel Torme

11 *I Hadn't Anyone 'Til You*

12 *Cross Your Heart*

'Til demonstrates once again that Torme sounds better when he is singing against a group on most tunes. It's a good side. Harold Mooney's scoring for both sides is excellent (he accompanied Torme's first successful solo Muscraft sides three years ago). (Capitol 880.)

(Modulate to Page 14)

The DIXIELAND

SERIES OF

Blues Stomps Ragtime

DANCE ORCHESTRATIONS

ANGRY

BASIN STREET BLUES

BEAU KOO JACK

BLACK BOTTOM STOMP

BOOGIE WOOGIE

(The Original)

CANNON BALL RAG

CHICAGO BREAKDOWN

CHIMES BLUES

CHINESE BLUES

COPENHAGEN

DALLAS BLUES

DEAD MAN BLUES

DEEP HENDERSON

DIXIELAND BLUES

DOCTOR JAZZ

EASY RIDER

GRANDPA'S SPELLS

HIGH SOCIETY

I AIN'T GOT NOBODY

JACKASS BLUES

JAZZ HOLIDAY

JELLY ROLL BLUES

JIMTOWN BLUES

JUNGLE BLUES

KANSAS CITY STOMP

KING PORTER STOMP

LIVERY STABLE BLUES

LONDON BLUES

MAPLE LEAF RAG

MILENBERG JOYS

MOBILE BLUES

MR. JELLY LORD

NEW ORLEANS BLUES

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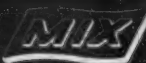
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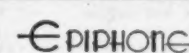
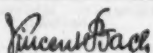
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Record Reviews

(Jumped from page 13)

Kay Starr

*** *The Lonesome Gal in Town*
*** *You've Got to See Your Mama Every Night*

The strident tones of Miss Starr make an appealing contrast to the gentle moosings put out by most of her sex these days. A reissue. (Capitol 854.)

Tony Grise and the Velvetones

*** *When the Wind Was Green*
*** *Why?*

A very pleasant male baritone backed by highly competent group singing and an Ernie Felice-like instrumental sound. Recorded in Minneapolis (though it sounds like a Hollywood cutting), and despite sharpness in blend in the upper register by the vocal group, this is a good ballad disc. Grise has a warm, musical sound. Tune by the way (*Green*) is a waltz, but still has commercial possibilities. (FM 464.)

Art Lund

*** *Sugarfoot Rag*
*** *Wilhelmina*

Everything and everybody is getting in on the two-beat kick. *Rag* includes Dick Cathcart trumpet, Heinie Beau clarinet, Stan Wrightman piano (he does a lot of Capitol's Dixie piano work) and Happy Lawson on tenor. Nothing extravagant, but a welcome relief from Art's usual moosings. He incidentally sounds as if he were calling square-dances in places, but this could be the prevailing influence and not his fault. (MGM 10648.)

Savannah Churchill

*** *I'll Never Be Free*
*** *Got Another Guy*

Savannah backed by the little band Red Norvo got together in New York. Red plays the disc's middle charmingly. Other than this, it's commonplace. (ARCO 1202.)

Trudy Richards

*** *It's Been So Long*
*** *The Song Is You*

The former Charlie Barnet singer, backed by a stringed band led by arranger Pete Rugolo, sounds better here than she did with Barnet on his discs. Good trombone in the middle sounds like a cross between J.J. and Kai Windling. You is also better than Miss Richards' usual fare, though it does drag a bit; this is somewhat unfair to her, however, since the leaden phrase is *de rigueur* for girl vocalists these days. (ARCO 1221.)

Paul And Art Trade Capitol Notes



Hollywood—Art Tatum, working at the Surf club here, greets fellow Capitol artist Paul Weston, who stopped in to hear Art's pyrotechnical pianistics. Tatum plans to tour the midwest and east again soon. His first Capitol album, scheduled for March 20 release, includes *I Cover the Waterfront*, *I've Got a Right to Sing the Blues*, *Dancing in the Dark*, *Nice Work If You Can Get It*, *Aunt Hagar's Blues*, and *Willow Weep for Me*.

Doris Day

*** *Bewitched*
*** *Imagination*

Bewitched is adequately sung by Miss Day, but if you listen carefully you'll see that she misses a great many of the subtle lyric meanings in the song. Coyness is not subtlety, a common course of confusion among singers. Miss Day's tone and quality is much better than it used to be. Now the next step—intelligence in the manner in which she sings as well as the physical control of what happens. (Columbia 38698.)

Peggy Lee

*** *Sugar*
*** *Save Your Sorrow For Tomorrow*

Listening to this side, you can't help but be reminded of the great Billie Holiday-Teddy Wilson side of this tune, with Benny Carter and others cooing softly in the background. Sure is a different class of music. Good trumpet here, though, by Ray Linn. Peggy's singing is rather prosaic. *Tomorrow* has a spot of good piano, with Peggy singing a little less listlessly. (Capitol 810.)

Wini Beatty

*** *Lazy River*
*** *You Took My Man*

Two sides by the ex-piano player of the Vivien Garry trio. She sings like Slam while playing blocked

chord piano that never goes too far. *Man* has some medium blues. Bigard clarinet, rather stiff rhythm. (Crysallette 622.)

David Allen

*** *Did You Ever See a Dream Walking?*
*** *I Can't Believe That You're in Love with Me*

Two more good, solid sides by the ex-Boyd Raeburn baritone. (Discovery 518.)

NOVELTY

Sammy Kaye

*** *Wanderin'*
*** *The Bicycle Song*

Victor figures *Wanderin'* for a big hit, must be right, since it's Fred Waring-style drag-chorus work, filtered through brown sugar, fortified by burp-blown brass. Pret-

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Pearl Bailey

*** *There Must Be Something Better Than Love*
*** *Nothing for Nothing*

Two more practical demonstrations of Pearl Bailey's superb control of the comic punch line in a song. Her timing has to be heard to be believed. (Columbia 38722.)

CONCERT

Alec Wilder

Air for English Horn
Air for Oboe
Air for Bassoon
Air for Flute
Slow Dance
Theme and Variations
Such a Tender Night
She'll Be Seven in May
It's Silk, Feel It
Seldom the Sun
Her Old Man Was Suspicious
His First Long Pants
Pieces of Eight

Album Rating—****

Reissues of some very great Alec Wilder, which means some magnificently expressive and melodic music, hampered only slightly by Alec's occasional reluctance to reach the point of detumescence structurally. The airs are given magnificent rendition by Mitch Miller, oboe and English horn; Julius Baker, flute, and Harold Goltzer, bassoon. *Dance* and *Theme* are truly delightful Wilder. The other sides are selections from Alec's first Columbia album of the late '30s, mixed with reissues of some of his earliest pieces done for Brunswick.

In general, they are not as good as some of his more recent writing, though *Sun* has lovely melodic creation. This is music which makes its point without clonking you on the head with repeated diminished fourths, nor underlines

its expression with *fff* brass. Don't miss adding it to your collection. (Columbia ML 4271.)

Muir Mathieson

Addinsell: *Warsaw Concerto*
Bath: *Cornish Rhapsody*
Bax: *Oliver Twist*

Album Rating—***

Another collection of English screen music, this time including the colossal successful hodge-podge of Rachmaninoff and Chopin by Addinsell, Hubert Bath's theme from *A Lady Surrenders*, and Bax's scoring for *Oliver Twist*. All of the music is pleasant, well played by Mathieson and various English groups, but reflects no tremendous advance in formal music as such. (Columbia ML 2092.)

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Jesus, Joy of Man's Desiring
Sarabande
Trumpet Tune
Funiculi, Funicula
Pavanne
Syncopated Clock
Sleigh Ride

Album Rating—***

Fine performance by a band made up of top sidemen from the sound of it. None of the raucous heavy brass, tubby rhythm, or raggy accents normally associated with band music. Everything here is played well and in good taste. (Capitol 9011.)

Down Beat covers the music news from coast to coast.

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Devils And Descants

By Michael Levin

New York—A standard, but always interesting argument with symphonic music, is the importance of the conductor. Ranging from the Toscanini disciples who feel the orchestra can't play a 16th note without his express permission, to the famed Moscow experiment of the Perisymphans where the orchestra sits in a semi-circle without a conductor, the fight rages as to just how important is the man with the stick.

You get an interesting slant on the differences with Capitol's new issue of the Tchaikovsky *Fifth*, as made by Mengelberg and the Amsterdam symphony, as compared to Koussevitsky's version with the Boston for Victor. Then again, the Ravel *La Valse*, as performed by Muench and the Paris Conservatory vs. the Koussevitsky deluxe edition on Victor vinylite.

The Green God

If you go to Boston, the citizenry will tell you that Koussevitsky is without any question the great green god of music. If you listen to the records as listed above, you may note something else.

Take for example the first movement of the Tchaikovsky *Fifth*, the finale. This music is both sadly touching and powerful, with a strongly moving line building to a huge climax.

In the Koussevitsky album, the orchestra builds to a climax of smashing tonalities which it maintains for some time. With Mengelberg, in an older rendition not as brilliantly recorded, you get the

impression of a cleaner line, an orchestra under much firmer control, and a climax that builds and finishes rather than flailing around because it has been established too early in the game.

Blasts

Point being made is that too often Koussevitsky hurries and bombasts for effect alone, rather than considering the effect of the music itself. In Boston, this is sheer heresy. Here, however, you might just listen to the record—see for yourself.

A different example is *La Valse*. One of Ravel's most persuasively delightful pieces, *La Valse* is a delicate bit of orchestration which starts out as pure Viennese, ends up as a bitter commentary on post-war Europe.

Koussevitsky plays it for all its worth as color and dynamic changes. But in doing so, the piece becomes a huge pumping chaos of churning melody and harmonic changes.

More for Color

Muench, following the French orchestral theory of playing more for individual instrumental color rather than the American massed sections of sonorous sound, brings out every wandering flute line, each clarinet bit, keeps his strings within control.

Not only this, but playing the piece more slowly, he brings out phrasings and ideas that you never heard in the Koussevitsky album after dozens of playings.

Muench's sense of waltz tempo is more delicate, hinges on a tasty use of retards just before the third beat that gives the piece a bitter-sweet charm that fits neatly with Ravel's arranging ideas.

All in all, the present conductor of the Boston symphony turns in a vastly more perceptive performance than does its famed bass-

Scott Explains The 'Secrecy'

By JOHN S. WILSON

New York—Raymond Scott says he is simply looking for a way in which he can really be a composer. That's why he is currently writing, arranging, conducting, recording, and selling his own records, made in his own "secret" studio and issued on his own label, Master, which is only semi-secret, since you won't find the records in any stores but you can buy them by mail.

The idea that you can become a composer by merely squiggling a few notes on a piece of paper is a completely outdated theory in this technological age, according to Scott.

Take Full Advantage

"When a composer writes something," he says, "he should take advantage of all the technological processes available."

Accordingly, he feels that a person who really wants to be creative must supervise every phase in the development of his composition, from the writing to the production of the finished record. He has developed his own acoustical system (secret) and his own vocal system (also secret) which is employed by Dorothy Collins on his records.

He intended to put this one-man music factory idea into practice 15 years ago when he first organized his quintet, but Irving Mills, who had just started his Master label, asked him why go to the trouble of putting out the records your-

playing former conductor, Koussevitsky.

In addition, of course, the London LP is quite fabulous in its tonal reproduction if your phonograph is big enough to handle the volume level necessary for the high-fidelity reproduction.

These two comparisons are not invidiously made. Koussevitsky has given many superlative performances with the Boston, though regrettably not enough of them on wax. They should, however, serve to point out the fact that no conductor is ever tops at everything, and that you shouldn't ever blindly buy on reputation alone. Even the Koussevitskys make mistakes.

self. So Scott sold the masters to Mills.

It is in sentimental memory of this transaction that Scott has called his own new disc company Master records. He has started out on the project several times since then but, he says, somebody always talked him out of the masters.

For his present venture, he started preparing the first releases a year ago. His first five discs were finished about four months ago. Each platter carries a Scott original and a Scott arrangement of a standard. The records are plastic, encased in a most dignified heavy cardboard cover, and sell for \$2 a

throw. Program notes are included on each label, where they won't get lost. Example, for *Tiger Rag*: "The story of a young, delicate, yet ferocious tiger—with added words by Walter Marrant and sung by Dorothy Collins. arr. R.S."

Looks For Clique

After a year or two of selling by mail, Scott hopes to find about 5,000 Scott fans on whom he can count as steady customers. He defines a potential Scott fan as "someone who likes Ravel and Stravinsky, Ellington and Gershwin."

The quintet used on these records, which Scott disarmingly says is the best quintet he has had yet, is made up of Stanley Webb, tenor; Pete Pumiglio, clarinet; Bart Wallace, trumpet; Jack Lesberg, bass; Kenny Johns, drums; Dorothy Collins, vocals, and Scott on piano. Pumiglio was a member of the original Scott quintet, while Webb has been with him for the last 10 years.

"When the quintet was first started," says Scott, "it was a big spontaneous experiment. Now—the artists at work."

Tricky Titles

Despite the development: from "spontaneous experiment" to "artists at work," Scott's fondness for eye-catching titles remains. One of his current batch of sides is called *Dedicated Piece to the Crew and Passengers of the First Experimental Rocket Express to the Moon*.

"That's America," says Scott in explaining such compositions. "My country 'tis of thee. The American scene. The American press provides my inspiration. What are the papers full of today? Jet-propelled, guided missiles. So—"

No Rules

Scott's philosophy of life, he says, is that there are no rules except the rules of good taste and high quality.

"For a creative person," he says, "there is only one direction: to be creative along the lines you enjoy being creative along. I have one powerful concept of music—to be completely uninhibited. If you have a feeling, express it. People think my attitude is scientific. But the most important thing to me is the anything goes idea."

Uninhibited or no, however, he feels that you can't move people unless you play with style, love, and authority.

"Style," he explains, "is playing in a specialized way. Love is obviously enjoying to a thrilling degree a way of handling a melody. Authority is the irresistible way in which you handle a melody. It is irresistible, graceful power."

He also thinks the public is never wrong.

Lee Takes K.C.



Kansas City—With a voice that ranges from low E to high C, and musical training in violin, piano, and voice, petite Virginia Lee, above, has no trouble getting bookings with every jobbing band hereabouts. A versatile singer, the fresh-faced, fluffy-haired Virginia came originally from Iowa City, and it is likely that Kansas City is just a step on her way up.

Morgan Sets Tour

Hollywood—Russ Morgan, who has been doing a TV show here with a small band and confining his other activities to occasional one-niters, heads east early in April on a tour lined up by the Glaser office. He'll front full-sized unit, expected to contain four reeds, five brass, three strings, and three rhythm, topped by a vocal group.

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Pearl, Ray (Casino) Quincy, Ill., Out 3/28, b; (Graystone) Detroit, 3/29-4/4, b; (Melody Mill) Chicago, 5/17-6/19, b
Peters, Bobby (Skyliner) Ft. Worth, Tex.
Pett, Emil (Versailles) NYC, nc
Phillips, Teddy (Aragon) Chicago, 3/28-4/7, b
Pione, Leo (Music Box) Omaha, 3/29-4/4, b
Pruden, Hal (Olympic) Seattle, h

Ragon, Don (Texas) Ft. Worth, Tex., Out 4/7, h; (Pia-Mor) Kansas City, In 3/25, b
Rafferty, Bob (Van Orman) Ft. Wayne, Ind., h
Ryan, Tommy (Arcadia) NYC, b

Sands, Carl (Oriental) Chicago, t
Saunders, Red (Delisa) Chicago, nc
Shaw, Artie (Bop City) NYC, Out 3/29, nc
Spitalny, Phil (Ambassador) L. A., In 4/4, b
Stier, Jimmy (Valencia Gardens) Ft. Wayne, Ind., b

Strong, Benny (Mark Hopkins) San Francisco, h
Stuart, Nick (Stratton) Ocean Park, Calif., b
Stud, Joe (Starlet) Detroit, h
Sykes, Curt (Trianon) Seattle, b

Thornhill, Claude (Palladium) L. A., Out 4/9, b
Tucker, Orrin (Aragon) Chicago, Out 3/26, b

Ventura, Charlie (Silhouette) Chicago, 4/14-30, nc; (Riviera) St. Louis, 5/10-17, nc

Watkins, Sammy (Boca Raton) Boca Raton, Fla., h
Waynick, Howard (Casablanca) Greensboro, N. C., nc
Weeks, Ranny (Copley-Plaza) Boston, h
Wells, Lawrence (Peony Park) Omaha, 3/25-26, b
Williams, Griff (Aragon) Chicago, 4/8-5/21, b; (Trianon) Chicago, 5/25-6/18, b
Williams, Lee (Pia-Mor) Kansas City, 3/14-17, b
Worth Stanley (Pierre) NYC, h

ZaBach, Florian (Neil House) Columbus, O., Out 4/12, h
Zarnow, Ralph (Riverview) Des Moines, In 6/9, b

Combos

Abbey, Leon (Harry's) Chicago, cl
Agnew, Charlie (LaSalle) Chicago, h
Alldin, Johnny (Bismark) Chicago, h
Allen, Red (Dome) Minneapolis, Out 4/1, nc
Alvin, Danny (Normandy) Chicago, cl
Armstrong, Louis (New Orleans Swing Club) San Francisco, 3/30-4/12, nc; (Rox) NYC, 4/21-28, t
Arvelo, Pepito (St. Regis) NYC, h
Averre, Dick (Gibson) Cincinnati, h

Barnet, Charlie (New Orleans Swing Club) San Francisco, In 4/18, nc
Baron, Leigh (Sheraton) Chicago, h
Barton Jr., George (St. Paul) St. Paul, h
Bazie, Count (Strand) NYC, 3/24-4/6, t
Bee Three Trio (Pig Stand) Munich, Ind., nc

Bliss, Nicky (Ye Olde Cellar) Chicago, nc
Bonano, Sharkey (Famous Door) New Orleans, nc
Borr, Mischa (Waldorf-Astoria) NYC, h
Brown, Hillard (Hollywood) Rochester, Minn., Out 4/29, nc
Bushkin, Joe (Little Club) NYC, nc

Cal-Trio (Buck-Horn Ranch) Taft, Calif., nc
Cansella, Danny (Blackstone) Chicago, h
Cattlett, Sidney (Jazz Ltd.) Chicago, nc
Cavanaugh Trio, Page (Ft. Wayne) Detroit, h
Celestin, Papa (Paddock) New Orleans, nc
Channonaire (Silver Spur) Phoenix, nc
Chittison Trio, Herman (Blue Angel) NYC, nc
Coco & Combo (Southern Grill) Hot Springs, Ark., nc
Cole Trio, King (Paramount) NYC, t
Coleman, Cy (Shelburne) NYC, nc
Colman's Sweethearts of Swing, Ruth (Coronado) Shreveport, La., Out 4/2, nc
Conn, Irving (Savoy-Plaza) NYC, h
Cordamen (Hub) Collinsville, Ill., 5/23-6/18, nc
Cosmopolitans (Zebra) Chicago, cl
Costanzo Trio, Ralph (Steak House) Phoenix, nc
Coty, Red (Nob Hill) Chicago, nc
Covey, Bill (C-L-C) L. A., nc
Crawford (Barits) Chicago, cl
Crosman Trio, Bud (Country) Vallejo, Calif., nc
Cummings, Lathrey (Parkview) Kansas City, h

Davis, Eddie (Coe Rouge) NYC, nc
Debutones (Legion) Great Falls, Mont., nc
DeCarl, George (Robert's) Riverside, Ill., nc
DeSalvo, Joe (Flame) Phoenix, nc
Deuces Wild (Midway) Pittsburgh, nc
DiVito, Buddy (Candlelight) Joliet, Ill., nc
Dok, Bernie (Larue) NYC, nc
Dust Moppers (Buster's) East Orange, La., In 4/12, nc
Dybbig, Bruce (Music Bar) Minneapolis, cl

Eadie & Rack (Blue Angel) NYC, nc
Ensign Quartet, Lenny (Miami) Dayton, O., h
Evans, Doc (Horseshoe) Rock Island, Ill., 3/28-4/17, nc

Fields, Herbie (New Orleans Swing Club) San Francisco, 4/27-5/16, nc
Fields Trio, Irving (Park Sheraton) NYC, b
Four Shades of Rhythm (Tiajuana) Cleveland, nc
Four Steps of Jive (Buckhorn) Rockford, Ill., nc
Franklin, Frank (Green Gables) Phoenix, r

Franks, Joe (GI Club) Sioux City, Ia., nc; (Barits) Chicago, In 4/4, cl
Freeman, Bud (Press Row) Chicago, cl

Getz, Eddie (Stage Door) Milwaukee, nc
Gifford, Cal (Bellevue-Biltmore) Belleair, Fla., Out 4/7, h
Glidden, Jerry (Congress) Chicago, h
Gonzales, Leon (Crown Propeller) Chicago, cl
Gordon Trio, Max (Arm. Legion) Clinton, Ia., nc
Gruba Trio, Babe (Miller's) Marion, Ind., nc

Harmonicks (Rox) NYC, 4/4-5/1, t
Henderson, Horace (Grove Circle) Chicago, nc
Herman, Woody (Ciro's) San Francisco, nc
Herrington, Bob (Sheraton Bon-Air) Augusta, Ga., Out 4/1, h
Hodes, Art (Blue Note) Chicago, nc
Hoffman Trio, George (Theater) Oakland, Calif., h

Howard, Darnell (Bee Hive) Chicago, nc
Hummel Trio, Roger (Dublin) Columbus, O., nc
Hunt, Pee Wee (Hangover) San Francisco, Out 3/28, nc
Ink Spots (Chicago) Chicago, Out 3/30, t

Johnson, Wally (Glenn's) Cincinnati, nc
Kaminsky, Max (Metropole) NYC, nc
Kent, Erwin (Edison) NYC, h
Kent, Fern (New Yorker) St. Louis, h
Kirby, John (Capitol) Chicago, cl

Lamare, Nappy (Ciro's) L. A., nc
Lane, Ralph (1111 Club) Chicago, nc
Lane, Ralph (Pierre) NYC, h
Lawson, George (Currie's El Grotto) Memphis, nc
Leeds, Sammy (Patio) Cincinnati, nc
Lewis, Tommy (Willows) Wichita, Kans., nc

Martin, Bill (Joe's DeLuxe) Chicago, nc
McCarthy, Dave (Zanzibar) Phoenix, h
McGuffin Trio, Wayne (Chinese Gardens) Kennewick, Wash., nc
McGuire, Betty (Bengalair) Tulsa, Okla., nc
McPartland, Jimmy (Play Bowl) Calumet City, Ill., In 4/1, nc
Melis, Jose (Hollenden) Cleveland, Out 4/9, h
Melotones (Century) Mankato, Minn., nc
Mills Brothers (Carnival) Minneapolis, Out 4/6, nc; (15 Stairs) Winnipeg, 4/19-5/2, nc
Mitchell Trio, Walter (Clef) Oakland, Calif., nc

Monte, Mark (Plaza) NYC, h
Munro, Hal (President) Kansas City, h
Musso, Vido (Brown Derby) Honolulu, T. H., Out 5/16, nc

Napoleon, Phil (Nick's) NYC, nc
Nicholas, Albert (Virginia's) L. A., nc
Nichols, Jim (Torch) Newport, Ky., nc
Nichols, Red (Sardi's) L. A., nc
Norris, Al (Bowman's) NYC, nc
Nov-Elites (Silver Frolics) Chicago, Out 3/30, nc; (Eddy's) Kansas City, 4/28-5/25, r

Ory, Kid (Royal Room) L. A., nc
Ota, Hal (Grandview Inn) Columbus, O., nc

Page, Hot Lips (Brass Rail) Chicago, cl
Papa Trio, Tony (Barbara's) Elkhart, Ind., nc
Paris, Norman (Ruban Bleu) NYC, nc
Paul, Les (Blue Note) Chicago, In 4/7, nc
Perkins, Ike (Music Box) Chicago, nc
Phipps, Lew (Jamboree) Oklahoma City, nc
Proctor, Ralph (Childs Paramount) NYC, r

Rando, Doc (Club 47) L. A., nc
Ronalds Brothers Trio (Ciro's) Buffalo, cl
Rotgers, Ralph (Ambassador) Chicago, h
Russell, Hal (Hi-Note) Chicago, nc

Three Brown Buddies (Moderne) Chicago, cl
Three Sweets (Dragon Grill) Corpus Christi, nc
Top Hats (Gussie's Kentucky) Chicago, nc
Tune Mixers (Allan's) Spokane, Wash., Out 4/5, cl
Tune Toppers (Belvidere) Hot Springs, Ark., cl
Turner, Bill (Gussie's Kentucky) Chicago, nc

Verret, Irvin (Hangover) L. A., nc
Versailles (Hook's) Ft. Worth, Texas, cl
Victor Trio, Bob (Talk of the Town) Chicago, nc

Wagner, Vi & Jerry (Graemere) Chicago, cl
Wasson, Hal (Riviera) Corpus Christi, nc
Weavers (Village Vanguard) NYC, nc
Williams Trio, Clarence (Village Vanguard) NYC, nc
Wood, Tri, Mary (Syracuse) Syracuse, N. Y., h

Zany-acks (Chi-Chi's) Palm Springs, Calif., 4/1-28, nc
Zarin, Michael (Waldorf-Astoria) NYC, h

Singles

Adams, Lane (Brown) Louisville, h
Bold, Davey (Town Casino) Chicago, cl
Brown, Ruth (421 Club) Pittsburgh, In 3/27, nc
Carson, Mindy (Thunderbird) Las Vegas, 3/30-4/12, h
Cornell, Don (Triton) Rochester, N. Y., Out 3/30, h; (Carousel) Pittsburgh, 4/17-30, nc
Crosley, Les (Drake) NYC, h
Damone, Vie (Casino) Toronto, 3/30-4/5, t
Davis, Bill (Small's Paradise) NYC, nc
Dennis, Clark (Thunderbird) Las Vegas, Out 3/29, h
Eastman, Ronnie (Rox) Oshkosh, Wis., Out 4/9, cl; (Rathskeller) Mankato, Minn., 4/10-5/6, nc
Eckstine, Billy (Paramount) NYC, In 4/5 or 12, t; (Bop City) NYC, 5/25-6/7, nc
Flowers, Pat (Baker's) Detroit, cl
Frye, Don (Jimmy Ryan's) NYC, nc
Griffin, Ken (Towne) Milwaukee, Out 4/1, nc
Haines, Connie (New Yorker) NYC, Out 4/5, h
Handy, W. C. (Diamond Horseshoe) NYC, nc

Heywood, Eddie (Bill Green's) Pittsburgh, nc
Hill, Chippie (Blue Note) Chicago, nc
Hunter, Ivory Joe (421 Club) Philadelphia, 5/1-14, nc
Hurt, Jo (Ruban Bleu) NYC, nc
Kallen, Kitty (Mocambo) L. A., nc
Kelley Jr., John (Blue Angel) NYC, nc
Kenton, Kay (Silver Frolics) Chicago, nc
Kirby, George (Cafe Society) NYC, 3/23-4/19, nc
Knight, Evelyn (Ambassador) L. A., Out 4/3, h
Laine, Frankie (Chicago) Chicago, 4/21-5/4, t
Langford, Frances (Nicollet) Minneapolis, Out 4/5, h
Lee, Jackie (Jack's) Gloucester, N. J., cl
Lee, Peggy (Chase) St. Louis, Out 3/30, h; (Carnival) Minneapolis, 4/8-26, nc
Latcher, Nellie (Apollo) NYC, 3/24-30, t
Mar-rosa, Dodo (Playhouse Grill) Pittsburgh, nc
Martin, Tony (Chez Paree) Chicago, Out 4/10, nc; (Palladium) London, 4/24-5/7, t
McCall, Mary Ann (Hi-Note) Chicago, nc
Mercer, Mabel (Byline) NYC, nc
Miranda, Carmen (Chicago) Chicago, 4/14-20, t

Page, Patti (Roosevelt) New Orleans, Out 4/4, h
Ravazza, Carl (Cheat's) Morgantown, W. Va., Out 4/3, nc
Rose, Bert (Topper's) Chicago, r
Simpkins, Arthur Lee (Beverly) Cincinnati, Out 3/30, nc; (Latin Casino) Philadelphia, 4/5-18, nc
Simmons, Lonnie (Harry's) Chicago, cl
Sinatra, Frank (Copacabana) NYC, 3/28-5/3, nc
Skylar, Sonny (Flamingo) Las Vegas, 3/23-4/5, h
Stearns, Roger (Chatham) NYC, cl
Sutton, Ralph (Condon's) NYC, nc
Tatum, Art (Surf) L. A., nc
Thompson, Tommy (Carlton) Rochester, Minn., h
Torme, Mel (Carnival) Minneapolis, 4/27-5/11
Todd, Bobbie (Arundel) Baltimore, h
Vallee, Rudy (Waldorf-Astoria) NYC, In 4/8, h
Vall, Vanita (Sorrento) Highland, Ind., cl
Walter, Cy (Drake) NYC, h
Warren, Fran (Rox) NYC, 3/31-4/18, t; (Casino) Toronto, 5/5-11, t
Wellington, Kikomo (Barits) Chicago, cl
Wyatt, Bob (Wells) NYC, nc

Les Brown To Do One-Niter Series

New York—Les Brown will cut out from the Bob Hope show this summer to do a series of one-niters. Brown had been scheduled to go with Hope on a tour of ball parks and stadiums. He got out of this deal because he figures to do better on his own.

In order to get a few dates in April between the Hope broadcasts, Les has scheduled a flying trip which will take him clear across the country and back again in a week. He'll fly out of Hollywood April 12, to a date in San Antonio that night, St. Petersburg, Fla., the next night, followed by two days at the University of Virginia and one-niters at Wichita and the Shamrock hotel, Houston. Winds up in Hollywood again the day after the Houston stint.

Nancy Reed, Skitch Sidemen Sue R.R.

New York—Nancy Reed and the Skitch Henderson sidemen injured when Henderson's bus crashed with an auto outside of Harrisburg, Pa., last May, are suing the Harrisburg Railways Co. for a total of \$165,000. Suits were filed in Harrisburg in February.

Reedman Harry Davis, who died following the accident, is represented among the complainants by his brother Max, administrator of his estate. Davis is asking \$50,000.

Miss Reed, hospitalized for several months with a number of fractures, wants \$75,000. Drummer Ed Stein, claiming that a compound fracture of his right leg has caused a permanent disablement, is suing for \$35,000. Sante Russo, another sax man, has filed for \$5,000 for lacerations and contusions.

New York—Signature records is planning to put out platters in various colors to designate type of numbers involved, as Victor does on its 45 rpm releases.

Label has signed Glen Gray's band to a six-month deal to cut both big band and combo Dixie material.

Preparing Betty For The Press



New York—Part of the buildup necessary for new Ray Anthony chirp Betty Hutton are glamour photos, here being taken by Nick Bruno while leader Anthony watches appreciatively. Betty, a 21-year-old Washingtonian, won the job in competitive auditions Ray held in Columbus, Pittsburgh, and Washington, D. C. Former Anthony singer Patti Baldwin left the band to become a mother.

Deep River Boys Using Too Much Spirit In Their Punch?

By JOHN S. WILSON

Deep River Boys—Tony Scott
Reviewed at Cafe Society, NYC

New York—The Deep River Boys are at once a pleasure and a problem to a reviewer. This table sitter finds that he keeps carping about singers who lack a sense of showmanship, about wooden-faced vocalists who cling to a mike as though it were their last refuge in a stormy world. Let it be said that the Deep River Boys are guilty of none of these faults. They sell. They sell like mad. And, ultimately, they oversell, which is why they are a problem.

These four boys (the fifth and, presumably, deepest River boy is sequestered at a piano) have an attack that combines the basic elements of Olsen and Johnson and the Ink Spots. On a rhythm number, they keep moving. Possibly agitating is the better word. Anyhow, something's happening all the time.

Not As Bad

Comes a ballad, they become Inky, with the lead man adopting a Bill Kenny intonation, although he doesn't sound quite as ridiculous as Kenny does.

Unlike most of their contemporaries, this quartet knows how to use a mike effectively. And they also have the guts to desert the mike completely for a highly showmanly gimmick in which they wander around the fringes of the audience singing, but really singing, a robust but still lyrical version of *Don't Blame Me*. When they get together and give out, as they do occasionally, the Deep River Boys show that they have a fine set of blending tonals.

The Drawbacks

But the boys' drawback is that they come out punching like mad and keep right on punching. The initial punch is certainly effective as a shocker to wake up the audience and let them know that something's here. But as the punching continues unabated, the onlookers begin to get a bit groggy. That lead man, now—maybe he's got St. Vitus dance. Something's always twitching—eyeballs, fingers, mouth.

And when the others join in, the effect is slightly overwhelming. Personally, I got an extreme sense of claustrophobia and, as the encores continued, all I wanted to do was to get out into a nice, soothing delicatessen and collect my shattered nerves.

After months of carefully typing complaints about singers whose big fault is no salesmanship, it's a little disconcerting to have to complain about too much of the same. This pow!! whammy!! splat!! approach may be okay for a theater where there is some space for the voltage to become diluted, but in the confines of a Greenwich Village cellar it's

unnerving, to say the least. The Boys, under such circumstances, might sell better by not selling quite so much.

Tony's Back

Along with the Deep River Boys, Cafe Society brought back Tony Scott's quartet for a fortnight's stay. Tony was resuming the podium after an interlude as a sideman with Emilio Reyes rhumba outfit at the China Doll. He returned to Cafe Society, as we savants say, "influenced." Last time Tony was on Sheridan Square, he was playing some rhumbas and they were quite nice, rather societyish rhumbas. But Scott's post-Reyes rhumbas are something else again.

Using a rhythm section composed of drummer Irv Kluger and bassist Irv Lang, with an assist from pianist Dick Hyman, Tony was making like Machito, which is quite something coming from four men, one of whom is spending a lot of the time standing around looking enthusiastic. During its two-week tenure, this was undoubtedly the most rugged rhumba quartet in town.

When not engaged in the dislocation of the sacroiliac, Tony devoted himself to easy-going, danceable fox trots of superior musical merit, which is not surprising considering the men involved. And as an indication that the Scott mind is burrowing for new facets, he was using an adaptation of a Gershwin prelude as a showpiece. The result was pleasant, although not as effective as it might be after a little more thought has been given to its presentation.

Copa Again Sets Sinatra For Date

New York — Frank Sinatra's date at the Copacabana, an off-again-on-again thing, was definitely set for March 23. He is now in for six weeks. Meanwhile, his booking at the Capitol theater, which had been in the same condition, has been postponed indefinitely. Arrangements may be worked out for some future date there while he is playing the Copa.

Lester Leaps

New York—Lester Young, currently at Birdland on a 10-day stand, goes into Harlem's Audubon ballroom on March 31, follows that with a week at the 421 club, Philly,

British Cats Fight To Sound Their 'A'

(Mrs. Jimmy McPartland (Marian Page) is pianist with Jimmy's combo. An English girl, Jimmy married her when he was in the army and stationed in Europe. In the following article she gives a Britisher's viewpoint about jazz in that country and in America.)

By MARIAN PAGE

Chicago—One of the favorite queries of the American jazz fan, upon hearing that I am English, is, "Where did you learn to play jazz? Not in England, surely?" The raised eyebrow and the derisive smile is the average American opinion

of jazz in England. How little they know of the futile struggle against nationalized music—how little they know of union conflicts; the restrictions thereof preventing America's best musicians to be heard there.

You can count on the fingers of one hand the number of American bands who have played there, and there is very little jazz on the radio. British cats are at the mercy of the moguls who protect the interests of the musicians, and at the same time impede their progress by refusing to allow American musicians to play there.

Why It Happened

This situation has allegedly arisen because America refused to allow English bands to play here, and it has now assumed the proportions of an international problem. "You won't let me play in your yard, so I won't let you play in mine," is the present attitude, thereby hampering British musicians in their fight for a place in contemporary music and preventing them and the man in the street from hearing the best that jazz has to offer.

Fans there shrug and say, "You can't educate the British public—

they don't like jazz." I disagree. The man-in-the-street doesn't know jazz. The BBC won't let him hear any. Occasionally he may hear a record of Teagarden or Bechet, but the average listener can't learn to appreciate the subtle nuances of Bechet's soprano sax in the space of a few seconds, or develop a taste for Teagarden after one brief hearing (probably punctuated by an announcer giving out the cricket scores).

Small wonder, therefore, that people there have developed a taste for corn—it's what they hear 99 percent of the time.

Happens Early

In America, jazz infiltrates into the lives of the average citizen from birth. Baby gets his first earful of it from the radio. His first hesitant steps are taken to the rhythm of Catlett or Shelly Manne. The first song he learns to sing is just as likely to be *Basin St. Blues* as *Candy and Cake*.

At the movies he will in all probability see a stage show starring Dorsey, Herman, Armstrong, or Guy Lombardo. Thus his young mind has been subjected to music in all its various aspects. It is his privilege to choose that which appeals to him most (if, after this, he chooses Guy Lombardo, that's his affair).

In England they are not so fortunate. Those who from their ephemeral contacts with the jazz world have decided they want to hear more—to learn more—must send to the U.S. for records, listen to record programs on the radio in the hopes that something good

will perhaps be slipped in by mistake, or—take a fast boat to America. What hope is there for the advancement of jazz in Britain if these conditions prevail?

Always Behind

If the unions continue to thumb noses at each other, and if the BBC persists in torturing listeners throughout the day with the appalling noises known as English music, they are destined to take a back seat forever.

Yet, despite the setbacks, there are some fine musicians and bands there, comparable to the name bands here. Ted Heath, Vic Lewis, Ambrose, and Gerald are but a few of the top bands. Kenny Baker, trumpet, Jack Parnell, drums, and Freddy Gardner, alto-clarinet, are some of the fine caliber musicians who have flourished and progressed. These and many others could hold their own with top notch American musicians. Humphrey Lyttleton, too, with his Bixian-style cornet, would sound very much at home at Condon's or Nick's.

Shearing Shows

George Shearing, having been but a short time in America, is now regarded as a sensation among musicians and critics. This gives an indication of what the British can play if they get half a chance.

And what gives with the unions? Why can't it be possible to have an exchange of bands between countries? So much has been said on the subject, but nary a move has been made. Musicians here want to go to Europe—musicians over there are longing to visit America. But it takes more than words, we need action.

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Georgia Reaches For What's Left Of 'Cake'



New York—Georgia Gibbs had a new hair-do for her recent date at the Waldorf, a fine modern pianist (Buddy Weed) as accompanist, and a bit of Dixieland in her repertoire. Georgia climbed on the Dixie bandwagon with her latest Coral record, *If I Knew You Were Coming, I'd Have Baked*

a Cake. Photo on the left shows Her Nibs shouting about that cake, while the other picture finds the singer, Coral executive Jimmy Hilliard, and trumpeter Max Kaminsky posed rather forlornly, with Hilliard the only prop in sight.

Jane Froman To Try Again

New York—Jane Froman, crippled in the Lisbon USO plane crash in 1943, is able to walk without cane or braces once more, and is back in New York preparing to pick up her singing career. She is mulling offers for club dates, TV, and a Broadway show. She was released in February from the Menninger Foundation clinic in Topeka, where she had spent several months for rest and treatment.

Miss Froman made a comeback try a couple of years ago when she still needed crutches and braces to get around. On club dates, lights were dimmed while she got on and off and she stuck pretty close to the piano during her turn to avoid using obvious supports. However, use of braces brought on the nervous exhaustion which landed her in the clinic last September.

It has taken her seven years to get back on her feet, including 25 operations to save one of her legs from being amputated.

Pittsburgh Agrees To Carry Mindy Airer

Pittsburgh — Mindy Carson, whose NBC network show hasn't been carried here, broke down the barriers in February by making a guest appearance on the noontime Brunch show of KDKA, local NBC outlet. Station hadn't carried Mindy's three-times-a-week network shot because it conflicted with a popular local sports show by Johnny Boyer.

However, after the guest shot, KDKA agreed to tape the show and put it on following the sports program.

Long Vocalist Cuts Out To Get Spliced

New York — Janet Brace, who has been singing with the Johnny Long band for two years, left the outfit to marry Don McLean, Hal McIntyre's drummer. Wedding took place March 11 at the Little Church Around the Corner. At presstime, Long had not selected a new girl.

Capsule Comments

GEORGIA GIBBS

Reviewed at Waldorf-Astoria, NYC

New York—Her exuberant nibs, Miss Georgia Gibbs, who has been a scarce commodity in these parts lately, returned to local view at the Waldorf in February with pleasant, though slightly tempered, results. It would appear to the casual observer that she has been putting a lot of thought and effort into showmanship lately, and doing this partly at the expense of her vocal display.

The personality that Georgia presents is a warm and buoyant one. Her presentation of this personality is vigorous, but, unfortunately, the stitches that hold it together show through. The studied appearance of the presentation tends to defeat the very warmth which she is striving to achieve. If she could relax a little, let the audience believe that she really feels what she wants to appear to feel, the total effect would be much better.

Her deliberations on presentation are evident, too, in her selection of numbers, for most of them would appear to have been chosen for the opportunities for sight values rather than as a chance to exhibit her voice. That the voice is there is shown occasionally, but far too infrequently. The voice is rich and warm when it is unleashed, but she seems satisfied to semi-talk her way through most of her material.

For a singer of mediocre talents, a compromise such as this would probably be the best approach. But Georgia ranks much higher than a mediocre talent. Her act, as it stands now, classifies her as a better than average girl singer. It could be much better than that if she depended a little more on her voice and a little less on gimmicks.

Down Beat covers the music news from coast to coast.

Skitch Disbands; Batons Sinatra

New York—Skitch Henderson broke up his band early in March to take over the baton on Frank Sinatra's five-times-a-week radio show. Skitch started his new chores on March 6.

He's also doing Sinatra's accompaniment on his current stand at the Copacabana and is scheduled to go to Europe with the Voice this summer for dates at London's Palladium and on the Continent.

I left someone dear in "FAR AWAY IRELAND"
Long, long ago way over the sea.
I kissed her farewell in "FAR AWAY IRELAND," etc.

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Sidemen Switches

Dick Carey, piano, for Al Washburn in Jimmy Dorsey band . . . Don Thomas, trumpet, replaced Nick Travis in Ray McKinley crew. Travis joined Tommy Dorsey in place of Jimmy Zito, who's organizing own crew . . . Billy Ainsworth, clarinet and alto, for Tino Barzi in Tex Beneke bunch.

Hal McIntyre changes: Ray Novack, trombone, for Wally Boswell, and Max Perkins, alto, for Ralph Kemp . . . Johnny Haluko, baritone, joined Roy Stevens, replacing Bill Bushey . . . Les Clarke, alto, joined Ralph Font.

Harry James switches: Phil Cook, trumpet, for Pinky Savitt, and Musky Ruffo, alto, replaced Eddie Rosa . . . Jack Palmer added trombonist Ray Diehl.

DOWN BEAT HAS TOP FEATURES!

- Follow the Roy Steven's Band, the Beat's "test unit" in every issue.
- "Jazz Off The Record" feature appearing in every other issue. Helps you analyze the harmonic, melodic and rhythmic components of solos.
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**BG Sextet
To Europe**
(See Page 1)

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**Mitch's,
Nick's Of
The Midwest**
(See Page 6)

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**Parker Solo
Transcribed**
(See Page 12)

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